

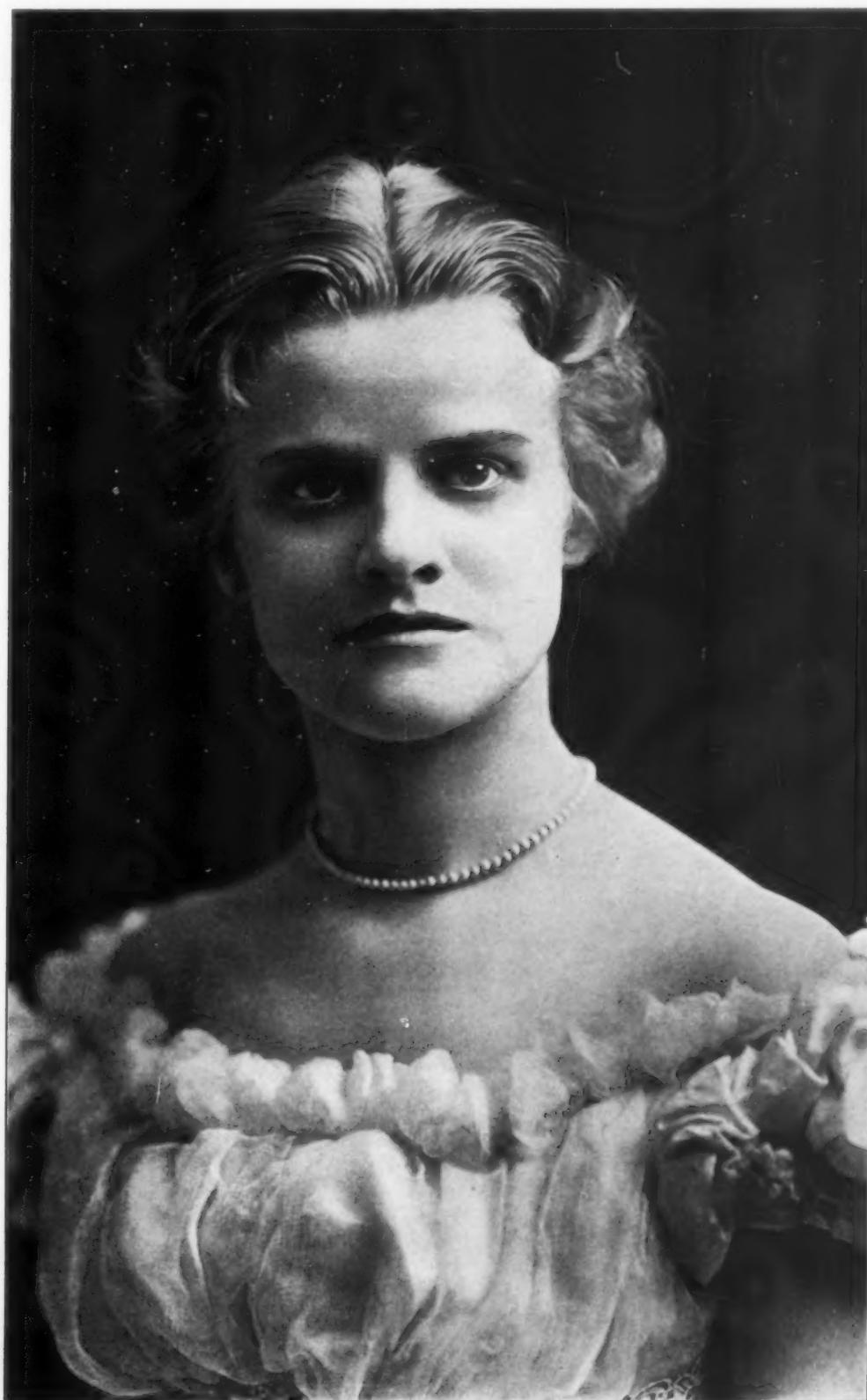


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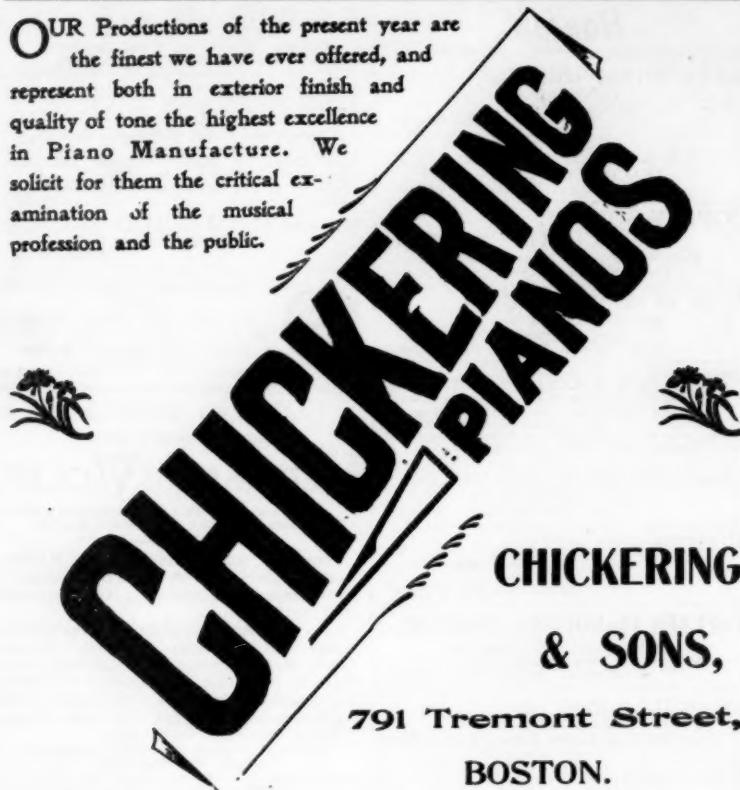
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CHICAGO OFFICE THE MUSICAL COURIER,  
224 Wabash Avenue, July 15, 1890.

**I**T is only meet and fit that the first announcement of a Chicago girl's engagement with the Richter Orchestra should come from this city, with which she was identified and the one in which she received the principal part of her musical education. A card from England says that Miss Maud Powell, the violinist, will play Tchaikowsky's Concerto with Dr. Hans Richter and his orchestra December 7 next, and that the celebrated conductor is also arranging for Miss Powell to play at Vienna on a later date. To no one will the news come with greater pleasure than to the veteran violinist and teacher William Lewis, who taught Miss Powell from her first lesson until she went to Berlin. As a teacher for many years Mr. Lewis was unrivaled in Chicago, and to-day his studio numbers some of the most talented young violinists in the West. In talking of Miss Powell he always evinces a pride in her achievements, speaking particularly of her genius for hard work. Hard work, however, would never have placed Maud Powell where she is now in the musical world had she not been so thoroughly and carefully trained from the very beginning, and it is quite as much owing to the excellent foundation and subsequent training given by Mr. Lewis as to any other qualification that she holds the unassailable position which is recognized by such an eminent authority as Dr. Hans Richter.

In a letter to a friend Miss Powell writes: "But as time goes on I am more than ever grateful to dear old William Lewis for the good, vigorous, healthy, vital start he gave me in my work."

\* \* \*

Among the callers at this office this week were Victor Thrane and Chas. L. Young, the most prominent managers of the country. The former was on his way to Yellowstone Park, whither he is journeying with his wife for a short vacation. Mr. Young was here in the interests of his business, and, I believe, made several good engagements.

\* \* \*

Is the tarantula synonymous with the "kissing bug"? That is the question people are asking each other. Jakobowski's new opera is based upon the exploits of a tarantula, which causes endless mishaps, and now the scared people who have been visited by the "kissing bug" are going in droves to hear W. Stewart sing the Tarantella, which charms away the evil effects of the tarantula from the girl in the opera. The eminent scientists and fossilized professors who are discussing the "kissing bug" in the daily papers will find the solution of the mystery at the Studebaker Theatre, Fine Arts Building, where Jakobowski's new opera is being given.

\* \* \*

The story of "The Tarantella" is founded upon the events of the latter part of the eighteenth century. Lord Nelson's fleet is in the Bay of Naples. The French Republicans had tried to overthrow the kingdom of Naples, but their success was prevented by Nelson. They, however, held several fortified places, including St. Urno. Stella Di Caramo, a beautiful Neapolitan girl of noble birth, has been won by Sir Edgar Preston, commander of His Majesty's ship Neptune. In honor of the engagement the villagers assemble with flowers and garlands, but at the last moment Sir Edgar sends word that the marriage must occur immediately, as he has been ordered away. Ravolti, a Neapolitan exile and French spy, wishes either the possession of Stella or her influence for the French cause. He brings upon her the strange power he possesses in the Tarantella. Under this power he bids her to sign the wedding contract. In the meantime he forces Carafetto, secretly in league with the French, to become his accomplice. Just as the marriage contract is to be signed Stella faints—stung to insensibility by a tarantula. Ravolti sings the weird music of the Tarantella, which brings Stella to

life, but completely under his will. He forbids her to sign the marriage contract. Tumult follows, in which he and Carafetto escape. While sailors and villagers are searching for Ravolti he returns with Carafetto, bringing with them Beppo, a double of Ravolti, who is left to be captured. The double is thrown into prison, and the wedding proceeds.

In the opening of the second act the villagers assemble in carnival attire to bid farewell to Sir Edgar and his bride. Owing to the perilous events to follow he refuses to take Stella with him, but leads her to believe that she is to go on the journey. While she retires to change her costume, he steals away, and the Neptune prepares to sail. In the meantime Ravolti and Carafetto had participated in the carnival with several of their followers in disguise. As Stella discovers the Neptune under sail, Ravolti appears, places her under the spell of the Tarantelle, and bears her away to St. Urno with "Flip," an English sailor, and Jenny—Stella's maid—where they are imprisoned.

The first scene of the third act is an English outpost facing the fortifications of St. Urno, which Sir Edgar is to attack. The English commander learns for the first time that Stella has been spirited away. Ravolti, in the uniform of a French officer, and under a flag of truce, presents a letter to Sir Edgar, signed by Stella, when under his strange influence, asking him to surrender to the French. He refuses, and after the retirement of Carafetto proceeds with preparations for an attack. The scene changes to an exterior of the fortifications. Stella, under the spell of the Tarantelle, sleeps in one of the rooms. As the English commence the attack she recovers from the power of Ravolti, and recalls that she had signed a letter asking her husband to surrender, and another to the people of St. Urno asking the to rally for the cause of the French. As the English approach Stella calls the people of St. Urno around her and denounces Carafetto, ordering his arrest. A moment later she hears the music of the Tarantelle in the distance and feels its awful influence creeping over her, and as she is about to surrender to the spell Sir Edgar breaks through the lines and engages in a sword conflict with Ravolti, in which the latter is killed, and the spell is broken.

The music of "The Tarantella" is so much like all the rest of the Jakobowski productions that in many places it is difficult to distinguish what is the new "Tarantella" and which is the old "Tarantella" under a different name. Choruses abound throughout the work, but for the most part it is a potpourri of every tune invented. A sort of "tune trust," a combination deal by which the national ditties have been utilized to allow of a company of sailors dancing the English hornpipe with a couple of bars inverted to spoil the original, the glimpse of the Venetian Barcarolle appears in the Tarantelle song (sung by W. Stewart), three bars of the "Marseillaise," and another inverted ending, and so on ad infinitum. Altogether, there is a friendly, familiar air about the music. It does not occasion one much trouble, and is excellent hot weather entertainment.

The opera is sumptuously staged and should work out the remainder of the season which the Castle Square Company fills at the Studebaker.

\* \* \*

If the general public could see the untiring work which a new work involves greater leniency would be bestowed upon slight defects, and instead of the carping criticism usually given, there would be a tolerance. To those whose idea of the theatre is gained from an occasional visit to a perfect performance it would come as a revelation if they could see the Herculean task which the stage manager has before the first production. Not only must he be able to direct them, but he is oftentimes obliged to sing every part, act every character and dance for the crowd of lazy minded people who appear to imagine he is there to teach them the simplest details. And this does not apply to the chorus any more than to some of the principals.

Comment on the engagement of "The Messiah" artists for December 21 is still rife. The reasons assigned are almost as numerous as the opinions. A very prominent artist, in speaking of the engagements, said: "The Apollo Club is not for the exploitation of baby talent; débutantes are all right enough in their way, but they are out of their way at the Auditorium in 'The Messiah,' a work made famous and only tolerated nowadays by reason of hearing experienced artists in it."

When in these columns two weeks ago I drew attention to the fact that practically unknown singers had been engaged, there was no desire to condemn to ignominious silence two doubtless deserving young people; it was only suggested that the employment of artists who had acquired a reputation would have been of far better advantage to the club than the engagement of a soprano and contralto who are practically pupils. Instead of giving Miss Lucile Stevenson or Mrs. Frances Carey Libbe these engagements the music committee of the club went through the formality of "trying" the different singers, and it is said knew that it was but a formality, as the singers had in reality been decided upon. And while on the subject of singers, who ought by reason of their good work to have taken precedence of many others, I would mention Mrs. Minnie Fish Griffin and Bicknell Young. Both these singers are among the best known and most acceptable, and yet neither has been able to secure the coveted appearance with the Apollos. The value of this appearance to the artist is hardly definable. As an example: The singer who took the contralto part in "Elijah" at the final performance of the season 1897 and 1898 is now a chorus girl (without even a small part) in the Castle Square Opera Company at the Studebaker Theatre. So much for the fame and gain accruing from an appearance as soloist with the Apollo Club, of Chicago!

\* \* \*

The miscellaneous concert given by the Apollos will in all probability be a box full of surprises. Strange things have happened, and who says that Emil Liebling will not be the pianist?

\* \* \*

While the Apollo Club is looking about for soloists why is not attention turned to Charles Humphrey, the St. Louis tenor? Here is a genuine artist.

\* \* \*

I am requested to contradict a statement which went the rounds of the musical press that Mrs. Genevieve Clark Wilson is under management other than Mrs. G. B. Carpenter. It seems the announcement was incorrect, and that Mrs. Wilson after Mrs. Carpenter's retirement September 1 will herself attend to the business details and book her own engagements. I understand that Mrs. Wilson has return engagements at many of the cities in which she sung last year, and that the coming season will see her in greater demand than ever.

\* \* \*

A St. Louisian tells me there is a rumor that the Choral Symphony will require a new conductor the next season, as Mr. Ernst has only one more year unexpired on his contract, and that it is improbable that he will retain the appointment. Under these circumstances it might not be amiss to suggest that an orchestral conductor of remarkable ability could be found in Theodore Spiering, and that if the choral part of the club's work could enlist the services of Alfred Robyn the Choral Symphony Society, of St. Louis, would be second to none in the country.

\* \* \*

An important engagement made by Walter Spry for the Quincy Conservatory is that of Herman Zeitz as violin teacher. Mr. Zeitz has been connected with the school of music at Ann Arbor for the past six years, and is a musician of great ability. He was a fellow student with Walter Spry at Berlin (at Joachim's School), and besides being a fine violinist is also a good pianist and an excellent chorus leader.

\* \* \*

Interesting would it be to know who first was responsible for the statement that Bicknell Young would withdraw from the musical profession and devote himself to the church. Gradually the rumor grew until it became necessary to satisfy the public upon the subject. In an interview yesterday Mr. Young said it was absolutely untrue, and that if possible he was more in the profession than ever before. In these columns very frequently has mention been made of his large class and of his many successful professional pupils, and his popularity as a singer is known from here to the coast. I have reason to believe that the coming season promises many important engagements for this accomplished artist, and that his concert and recital dates will astonish those who were foolish enough to disseminate the story that Mr. Young was gradually withdrawing from the concert field and generally from the musical profes-

## THE MUSICAL COURIER.

sion. When a man is as successful as Mr. Young has been there are always plenty of people who would be glad of his retirement.

\* \* \*

The Bendix Concert Company, under the direction of Dunstan Collins, is being well booked over the States of Wisconsin, Indiana and Illinois. Already over fifty engagements have been made, and the tour promises to be one of unusual success.

Max Bendix, of course, heads the company, and the artists engaged to appear with him are Miss Elaine De Sellem, the contralto, whose beautiful voice has been heard in many of our concerts. Miss De Sellem sings with unusual artistic phrasing and finish, which she has acquired from the accomplished Ragna Linné, of the American Conservatory, and, moreover, she has good looks, a charming stage presence, and is altogether a young artist whose career will be watched with interest by many of THE MUSICAL COURIER readers to whom she has long been known.

Another valuable member of the Bendix Concert Company is Miss Emily Parsons, the pianist, who plays a beautiful accompaniment. She will be soloist and accompanist of the organization, as she was chosen on account of her ability as a sight reader and her adaptability as well as her excellent solo performance. Miss Parsons has been well trained, graduating from the Gottschalk Lyric School before going to Berlin, where she studied with Earth. Since returning to Chicago she has appeared at several concerts, her playing at all times being that of an earnest, progressive musician, and attracting considerable attention, being singularly free from mannerisms and affectation. Her interpretation is marked by delicacy, refinement and great accuracy, and her programs are always made with a view of combining good music with that which is popularly pleasing.

The remaining member of the Bendix Concert Company is Frederick W. Carberry, the tenor. His work is so well known that comment is superfluous. He is always accorded a splendid reception, and for years has been one of the most popular singers in Chicago. The Bendix organization promises to enjoy a season of unprecedented success, and the tour of sixteen weeks is likely to be considerably extended.

\* \* \*

**GEORGE HAMLIN.**

CINCINNATI SAENGERFEST.

No more successful engagement has this popular tenor fulfilled than at the Cincinnati Saengerfest last week. The Cincinnati critics and also those sent from Chicago to attend the festival were enthusiastic in praising his work. The coming season is likely to be an eventful one in the life of this young artist, who, with one exception, is the most sought after tenor in the country. His engagements are already numerous, and he will make his first appear-

ance for the season 1899-1900 at the Worcester festival. The following are from the newspapers regarding Mr. Hamlin's performances:

George Hamlin, tenor, sustained himself well, despite the ample folds of space into which round about him he had to throw a voice which by nature is not endowed with an extraordinary robustness. But it is clear and penetrating, and each note might have been heard in any part of the house. His singing of the "Freischütz" aria, "Durch die Waelder," was a tribute to his high art. He knows how to husband his resources and bring them out at the proper time.—Cincinnati Commercial-Tribune, July 1, 1899.

Of the soloists, Mr. Hamlin must be given first place in the estimation of connoisseurs. His voice is not large, but it is resonant, and carries farther than the more powerful organs not so well placed. Moreover, Mr. Hamlin manages his voice with skill; he sings as an artist, with expression and understanding of the requirements of the text as well as of the music. The "Freischütz" aria, "Durch die Waelder," belonging to the older and more lyric German school, seemed a fitting selection for the occasion, the rapid dramatic finish with fervor and unaffected fire.—Cincinnati Enquirer, July 1, 1899.

George Hamlin, in his number from the Tchaikowsky opera, presented a genuine novelty to the Saengerfest audience, and it produced a noble impression, both by its innate character and the splendid interpretation he gave to it. It was a tribute to the seriousness, worth and character of his art. He had given the sentiment careful study and gave it proper expression.

He arose even to the task of fulfilling its dramatic requirements.—Cincinnati Commercial-Tribune, July 2, 1899.

George Hamlin made a very good impression with his aria from Tchaikowsky's opera, "Eugen Onegin," and was rewarded with continuous applause.—Cincinnati Volksblatt, July 2, 1899.

Our Chicago tenor, George Hamlin, sang the aria, "Wohin seid ihr O Gold'ne Tage," from the opera "Eugen Onegin," by Tchaikowsky. The artist had fine success in his work.—Chicago Daheim, July 2, 1899.

The aria, "Durch die Waelder, durch die Anen," from Weber's "Freischütz," well known to all German singers, offered the tenor, George Hamlin, an opportunity to introduce himself as an artist to the audience. The singer's voice in the lower and middle registers did not absolutely fill the colossal hall, but in the higher notes it was entirely satisfactory, and with the end of the aria Mr. Hamlin achieved great success.—Cincinnati Anzeiger, July 1, 1899.

George Hamlin sang "Durch die Waelder," from the "Freischütz," admirably, with the intelligence and the finish that characterize all he does.—Chicago Tribune, July 1, 1899.

The climax of the matinee was George Hamlin's aria, "Durch die Waelder," of Weber's "Freischütz." Mr. Hamlin's rendition of this well known and popular aria fairly brought the audience to its feet and the applause was deafening.—Chicago Record, July 1, 1899.

In the aria of Tchaikowsky, from "Eugen Onegin," Mr. Hamlin has a concert number not only of unusual attractiveness musically,

but one well fitted to show his voice and abilities at their best.—Chicago Tribune, July 2, 1899.

Calvin B. Cady is giving a series of four chamber concerts at Assembly Hall, Fine Arts Building.

Apropos of the Fine Arts Building. The floors devoted to musical artists and teachers are now completely filled, and the manager, C. Curtiss, is obliged to trespass on the space originally allotted to other arts. The demand for studios is greater than ever, many teachers from other buildings coming to this building, which stands without a parallel in the country. The latest comers to this veritable temple of art are Miss Hess Burr, Miss Marie Cobb, Mrs. Florence Hyde Jenckes, Mrs. Anna Graff Bryant and Mr. Grant-Schaefer.

\* \* \*

Emil Liebling announces a piano recital to be given at Kimball Hall next Saturday.

\* \* \*

### THE SHERWOOD MUSIC SCHOOL.

In 1897 William H. Sherwood and Walton Perkins founded the Sherwood Piano School, with rooms in Steinway Hall. The growth of this institution has been remarkable. At the close of the first year additional space was required and at the close of the second year the growth of the school demanded still more room.

Messrs. Sherwood and Perkins, whose partnership proved both agreeable and successful, then determined to enlarge the scope of their undertaking. To this end the name was changed from the Sherwood Piano School to the Sherwood Music School, and additional departments were instituted. The home of the school is now in the magnificent Fine Arts Building, and its rooms are spacious and elegant in their appointments.

The faculty of the school as now constituted is, piano, William H. Sherwood, director; Walton Perkins, associate director; Miss Julia Lois Caruthers, Miss Georgia Kober, Miss Emma Payne, William E. Snyder, John J. Blackmore; violin, Leopold Kramer; organ, William E. Snyder; vocal, Mrs. Gertrude Grosscup Perkins, A. J. Goodrich; harmony, Mrs. A. J. Goodrich; counterpoint, &c., A. J. Goodrich; normal, Miss Julia Lois Caruthers.

Messrs. Sherwood and Perkins are to be congratulated upon securing for their school Mr. Kramer, the eminent violinist and teacher. Mr. Kramer is concertmeister of the great Chicago Orchestra and an artist of world wide reputation.

Mr. Sherwood's great virtuosity and thorough familiarity with all schools of piano playing are too well known to need more than passing mention. Mr. Perkins has unusual executive ability. He is a thorough disciplinarian and as a teacher of technic has few equals. He has acted as secretary and manager of the school, and the success achieved is largely due to his skill as an organizer.

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These are the days when concerts and recitals, no matter of what description, if necessitating being in a hall, are voted a bore, stale, unnecessary and unprofitable. Only one exception can be recalled, the Castle Square Opera Company, at the Studebaker. In that musical paradise, on one of the hottest evenings of this week, I saw one lady, under the influence of the very excellent cooling apparatus, cover her shoulders with her opera cloak and draw it up close round her neck. Of course she was a chilly mortal, and no doubt the change from the outside air to the cool comfort provided appealed to her more than to the ordinary and more Western climatic change hardened individuals. Still the Studebaker's peculiar circumstances do not alter plain facts, and one of the plainest is that the general public have small affection for musical events in the dog days. Hence the present dearth of news and the natural rejoicing on the part of the summer outdoor evening resorts. At two of the latter, one on the South Side and the other on the North, music of superior and very unusual excellence is being offered. Max Bendix, on the South Side, with a first class orchestra assisting him, has been able to demonstrate that music of the highest class is not only understood in these resorts, but is very truly appreciated. And this in the face of entirely unexpected difficulties. Something to drink, a backbone being a chief essential of the something, in opposition to that species of refreshment which is commonly designated "soft," appears to be one of the essentials of these summer gardens. Where Max Bendix is leading an elegant and sumptuously arranged establishment upon which over \$100,000 have been expended, a license was refused by the city authorities. However, if not obtained within the next few days, there is some talk of a club being established, and there are few who will not admit that a lemonade is a poor accompaniment for a nice little supper. Notwithstanding this disadvantage, the charm and favor in which Max Bendix is deservedly held in Chicago have sufficed to gather very good attendances every evening. An audience must have been hard to please if it has failed to be thoroughly satisfied with the splendid programs provided.

Large audiences have favored the North Side resort, where "soft" drinks are the exception, and not the rule. There Theodore Spiering has been the presiding genius, and as a musician here in Chicago we all know what a host he is. His orchestra has been a very good one, and the programs provided by Mr. Spiering would prove everything desirable to a far more critical audience than usually gathers. Still the knowledge of who had the music in charge has been sufficient to carry to the North Side many of the leading musicians of the city, and all speak in the highest terms of Mr. Spiering.

A teacher of vocal art, and one who has made a special study of voice placing, is Alfred Williams, an ardent

disciple of Sbriglia. Since his return to Chicago Mr. Williams has been very much sought after, especially by pupils desiring to accomplish a great deal in a short time, and therefore it is not surprising that many of the older teachers are looking with considerable disfavor upon the young musician.

FLORENCE FRENCH.

Eloise Morgan, the prima donna, sang with great success recently at the closing concert of the Schenectady Choral Society, F. P. Denison director. Her pure but withal rich soprano voice lent itself equally well to the florid passages of Van Bree's "A Cecilia Day" and to the dramatic "Inflammatus." The Schenectady *Daily Gazette* said:

"From the rendering of the recitative parts the audience grew to expect from Miss Morgan a greater treat when she should render a number in the second part. Her voice then found its full expression and charmed the audience by its richness and power. This impression was fully sustained in her solo numbers—"Nymphs and Fauns," Bemberg; "Since First I Met Thee," Rubinstein, and "A Dainty Little Love," Newcomb."

The recitative solos were very beautifully rendered by Miss Morgan, her voice being especially adapted to the flute-like part required. Special mention should be made of the orchestra's numbers, which were warmly applauded, and of Miss Morgan's solos, in which a high degree of culture was apparent. More than one person remarked on her wonderful trilling. Schenectady was fortunate in hearing so accomplished a singer.—*Daily Union*.

Miss Eloise Morgan, the assisting soprano, fulfilled every expectation. Her voice is full, clear and sweet, pure in tone and culture, and her work caused much pleasure. Upon her first appearance she sang the solo part in "St. Cecilia's Day." In the second part of the program she sang "Nymphs and Fauns," Bemberg; "Since First I Met Thee," Rubinstein, and "A Dainty Little Love," Newcomb. Her voice is attuned alike to grave and gay and her singing of these numbers was altogether charming.—*Evening Star*.

Miss Morgan will devote herself largely to oratorio and concert work next season, being peculiarly fitted for the refined, artistic task as imposed by the concert stage. She is under the artistic guidance of that excellent voice teacher and coacher F. X. Arens.

#### W. R. Chapman in Maine.

The following clipping from the Rockland *Star*, of Maine, tells in no measured terms in what esteem William R. Chapman and his numerous enterprises are held. Mr. Chapman's remarkable energy has carried him to an enviable position in the musical world, and his many sided ability will keep him there:

Prof. W. R. Chapman arrived in town yesterday bubbling over with enthusiasm over his plans for the Maine festivals, which he is confident will surpass even the grand musical success of the last season.

Last evening Professor Chapman directed the rehearsal of the Wight Philharmonic Society and was greatly pleased at the proficiency of the chorus.

"Put it right down," said Mr. Chapman to The Rambler, "I have visited every chorus in the State but two and have found none to surpass the Rockland chorus. 'Uncle Jimmie' Wight and his gifted wife are doing good work and cannot be praised too highly.

"I suppose some people will think I am insane bringing so costly an attraction as Sembrich down into Maine, but the choruses are all assisting and when the people of the State realize that Madame Sembrich is the best vocalist in the world, ranking with Patti and Jenny Lind, then if the houses can hold the crowds I shall be sur-

prised. There is one thing I regret—we can have no better attraction another year, for there is no better."

The music critic of the Lewiston *Journal* writes as follows concerning the festivals:

"W. R. Chapman announces the following magnificent array of artists for the next Maine festivals in Portland, September 18, 19 and 20, and in Bangor, September 21, 22 and 23.

"Mme. Marcella Sembrich, Mme. Charlotte Maconda, Mrs. Eva Gardner Coleman, Miss Carrie Bridewell, Miss Bertha Cushing; Frank V. F. Pollock and William C. Weeden, tenors; Julian Walker and Gwylim Miles bassi; Hans Kronold, 'cellist, and Richard Burmeister, pianist.

"Besides these there will be the Maine Symphony Orchestra of seventy pieces and a chorus of 1,000 voices in each city, under Mr. Chapman's direction."

It is easy to see by the above that Manager-Director Chapman intends to fully maintain the grand educational march of music in Maine, as his past festival chorus records indicate. Success to this remarkable man and his remarkable enterprise—such an enterprise, my dear reader, as is not rivaled by any State in the Union. Maine men lead in many lands, and Maine stands well to the front in music, with her double-headed Maine Festival with a Sembrich to glorify. All honor, I repeat, to this indefatigable manager-director, for what he has done and is doing. These words may seem to the reader who has not had an opportunity to observe the Maine Festival in its inner workings, vainglorious and excessive. But the writer was talking only the other day with a reliable and conservative Maine musician who travels over the length and breadth of the Pine Tree State, and he said: "I regard W. R. Chapman's Maine Festival and symphony work in Maine as the most admirable and wholly worthy influence that has come into our State since I could walk. I see evidences of his good work in the refining and elevating realm of music in every town and city of Maine that I go into."

Such is the opinion of a Maine man and a resident Maine musician. As for the above list of artists for the next festival, don't forget to cut it out and carry it with you in your hat to the next great musical event of this State.—*Rockland Star*.

Mr. and Mrs. Louis V. Saar are enjoying their summer outing in Far Rockaway, L. I., and will remain at the seashore until September 1, when Mr. Saar will resume his work in his studio at Steinway Hall.

## Incorporated Chicago Musical College.

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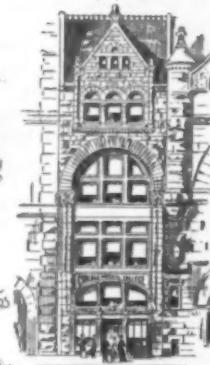
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**The First Male Chorus Singing Competition  
at Cassel, June, 1899.**

(Original report written for THE MUSICAL COURIER by Prof. Martin Krause. Translated by Amy Graham, Leipzig.)

**VIELES** Gewaltige lebt, doch nichts ist gewaltiger als der Mensch" ("Much that is mighty, but nothing mightier than the human being").

The mightiest of all is a sovereign, who only needs to nod in order that his wishes and commands may be fulfilled. How long a time would German stolidity have taken to make arrangements for the first German singing competition, supposing that the clever idea of the same had not originated in the head of the Kaiser, but in that of a narrow-minded subject?

People over in rushing America have no idea whatever of the length of time it takes here before an idea can be carried out. We Germans have learned much, but the fine saying "time is money" will never bear the stamp of "made in Germany." So it was very fortunate for the Cassel festival that the plan thereof was a thought of the Kaiser's. And our Kaiser is not only a clever, but also a very energetic man, whom difficulties do not hinder in the carrying out of a good idea. So all hindrances disappeared before his will like snow under spring sunshine. He desired it, and the Cassel festival was a reality before anyone thought possible.

It took place the last half of Whitsuntide week. On Wednesday afternoon the Kaiser and Kaiserin arrived in the beautifully decorated festive city. The same evening a grand concert of welcome and salutation was given under the initiative of the most important man of the festival, viz., Dr. Franz Beier. The magnificent hall in which the concerts were given was built expressly for the purpose, and seated 6,000 people easily. The Kaiser and Kaiserin sat in a beautifully decorated box, directly opposite the stage, the sides of the hall extending right and left, making the royal couple, as it were, the central point in the great room. In the box on the right hand side sat the suite in full uniform, while to the left sat the judges of the festival, who were appointed by royal command. The judges were as follows:

Prof. Dr. Carl Reinecke, Leipzig.  
Prof. Dr. Bernhard Scholz, Frankfort.  
Royal Music Director Brede, Cassel.  
Prof. Dr. Franz Wüllner, Cologne.

General Music Director Geheimer Hofrat v. Schuch, Dresden.

General Intendant Baron v. Perfall.

Royal Director of Music Fluegel, Breslau.

Geheimer Hofrat Professor Müller-Hartung, of Weimar.

Richard Strauss, conductor of the Royal Theatre, Berlin.

The selection was not only remarkable for its number of distinguished names, but as also showing a regard for representatives of the different races and musical views and sympathies of Germany. As read from beginning to end, Reinecke-Strauss, it is a whole musical program in itself! The concert of welcome was given by the three Cassel societies of the Hessian Saengerbund, numbering some thousand members.

The orchestra of the Court Theatre, under the direction of that fine conductor, Dr. Franz Beier, played the overture to "Die Meistersinger"; in the immense hall this was not altogether successful, but so much the better from the throats of the thousand singers sounded Mendelssohn's "Fest gesang" to Schiller's poem, "An die Künstler" (which, it may be noticed, was written for the first German-Flemish vocal festival at Cologne in 1846); afterward the choruses (with orchestra) "Das Deutsche Schwert," by Schuppert; the "Netherland Dank gebet," by Kremsner, finally, and, as it were, the crown of the whole, Wagner's majestic "Kaisermarsche." In the last chorus, where the Emperor's hymn comes in, not only the great chorus on the stage were singing, but also all singers among the audience, like an entire folk. When all present, with a sudden, unanimous impulse, rose from their seats and stood while the "Heil Kaiser Dir" was sung, the hearts of not only Germans were deeply moved. German patriots have for long made their heads ache that the Kaiser has not found the way to his people.

Well, he has not needed a guide before, nor did he this

time. In his fine, impressive independence, he himself has chosen the best path and immediately gone in it: the path of the magnificent German music, of the beautiful German song. The Kaiser had a very evident pleasure from the, in a certain sense, homage, and if it was something new for him to be so in the midst of his people, neither he nor the Kaiserin could have acted with more amiability and complaisance; both listened to the music throughout with closest attention.

Four à capella choruses, three movements from Nicode's splendid ode "Das Meer" (with orchestra), and two very fine pieces for orchestra by Frederick the Great, Grave and Largo. The conductor of the whole, Dr. Beier, received great applause.

The second day fulfilled the object of the festival, bringing the two first vocal groups (six large male choruses in each) on the forenoon and afternoon. It was at once noticed that the festival was an astounding proof of the excellence of the German male choruses. Perhaps only a few of the audience were aware beforehand of this excellence; to the great majority it was certainly something new, as was shown by the enthusiastic applause with which the performances were greeted.

Of the eighteen societies taking part, at least twelve were quite capable of giving performances of the first rank, and the judges must have had great difficulty in giving a decision. I myself was heartily glad to judge without any responsibility; so to sit and listen, free from care, was very pleasant indeed.

As the performances followed each other one became aware of a most curious fact, namely, that almost every society (verein) had a peculiar and united character, a united temperament of its own, and this could be detected to a hair's breadth. There stood the sterling and genuine but rather unwieldy Bremen men near the fresh, free and jolly Cologners, and on the foundation of the Hanoverian honesty the Aacheners showed up clear and lively as quicksilver. The open and true heartedness of the Thüringers was a fine contrast to the southern fiery enthusiasm of the Esseners. The Berlin society's self-consciousness was a marked difference to the rather positive and dogmatical South German ways of the Karlsruhe Verein.

The better the performance the more sharply did these peculiarities come out. Of course the conductor in each case had also his individual influence, especially in the details. Without doubt the Berlin Society possessed the conductor of most sterling qualities and finest feeling in Felix Schmidt; another excellent conductor was Rudolf Kube, of the Aacheners. The two societies from Essen were conducted by specially distinguished men; the male chorus, the vigorous and impetuous Langenbach, and the Concordia, the sensitive, feeling Rebbert, through whose bodily movements every nuance was reflected.

The Cologne Male Society, the most celebrated one in Germany, also possessed a splendid conductor in Joseph Schwarz. It was not altogether good the way in which the societies were arranged in groups of six, without regard being paid to the difference in strength and numbers. So it happened that societies of scarcely more than 100 members were placed opposite others of double that number. For the future there should be more care paid to the allowable and desirable strength of a society; or at least the different societies disposed in groups with regard to their equality in strength. Also the law that only two societies out of each group can come to close competition is not right. The best thing would be that the judges select six societies without regard to the groups for close competition. The unsuitability was discussed lively, and will, it is to be hoped, be taken up by the Kaiser, whose attention was no doubt attracted to the different imperfections of the existing system.

The work of the societies was to perform a given prize song and a chorus of their own selection. In the event of a narrower competition, to sing a chorus, unknown to all, on which an hour's practice was allowed. The prize chorus "Der Choral von Leuthen," accepted on the decision of a committee, was composed by Reinhold Becker. Becker takes his stand in the territory of noble folk and natural

sentiment, not losing himself in that unnatural tone painting which makes the modern literature of the male chorus so unrefreshing and without spirit, but he does not disdain or neglect the sharp declamation of the progressive action of the text. He describes an episode after the battle of Leuthen, where Prussia won a great victory over Austria. An old soldier sings in the solemn silence of night the choral "Nun danket alle Gott"; the others in camp, hearing him, join in one by one, till at last the whole army sings the choral to the end.

Becker lets an important effect escape him: the text demands that at least one part of the choral should be sung alone, but Becker quietly declaims his story straight along to the end. But in everything else the composition is most excellent. One learned to know it by heart, hearing it in turn from each of the eighteen participating societies. Of the many other choruses sung there were not many really beautiful ones. One hears much nowadays of a reformation of the German songs for male choruses, by which is meant that movement originating in Holland and Belgium that Hegar has grasped with such force and ingenuity, and which influence is finally imparted more or less to the entire compositions for male societies. But still it is always two different things when two try to do the same. What the ingenious and gifted Hegar does cannot be done by every male chorus shoemaker. There is quite another result.

In, for composition, for instance, came the line "es schäumt das Pferd," and was repeated at least ten times with howling chromatic chords. Certainly the male chorus is not for the purpose of imitating the whinnying of horses or the howling of dogs. I was perfectly awestruck sometimes, and more than once grasped my head, to assure myself that it was not I who had lost his mental balance. And along with that the inconceivable abuse of the language! Truly, the Kaiser was right again when he expressed a wish that the compositions would have more of the national character about them.

The chorus of an hour's practice, which was only for the close competitors, was a small and very charming song, "Der Reiter und sein Lieb," by Edwin Schulz, and was extremely refreshing after so many trashy ballads.

How did the societies sing? In the first group the Essen Maennergesangverein stood out prominently; these were mostly employees of Krupp, the German cannon king, who promises every Essen society 10,000 marks (\$2,500) when it brings home a prize. This society caused great enthusiasm, which, in the same group, was only shared by the Bremen Teachers' Society and the very capable Hanover Maennergesangverein. In the afternoon the Cologners put everything to flight by the wonderful quality of their voices, a characteristic that has been long attained and remains their greatest pride. Against them the Berlin Teachers' Society, although excellent in themselves, disputed in vain. In the third group on the second day the Aachener Society was the source of great enthusiasm, as was also the second Essen Society. Extremely interesting it was to notice the interpretations of the one hour studied chorus from the eight different societies who were brought down to the keen, close, final competition. Most full of life and energy sang the Aacheners, who made a really dramatic effect out of the little song.

The Bremen men sang with most fineness, and brought out the inner national character with greatest ability.

The best point of each prize society may be stated as follows:

The most beautiful vocal material—Cologne.

The finest musical schooling—Bremen.

The most vivacious and dramatic interpretation—Aachen.

The most united and intelligent performance—Berlin.

The most piquant in interpretation—Essen Concordia.

The most weight and energy—Hannover.

The most delicate nuances—Karlsruhe.

The most enthusiasm and greatest fire—Essen Maennergesangverein.

For the distribution of prizes the decision rested on de-

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tails. The magnificence of the Cologne voices won the battle and the Kaiser's prize. The other societies were awarded prizes according to the order in which they had been successful. The most eager moment was, of course, when the decision was announced. A fanfare of trumpets sounded as a herald, in old German costume, came forward and proclaimed the victory of Cologne, and led the victors to the royal box to receive from royal hands the token of their success. The Kaiserin herself hung the chain of honor on the president of the society. It is a great pity that the business and not the artistic leader of the society has this honor.

The president is so entirely a business position, how can one so overlook the real mind and guide of the society, viz., the conductor, and place the business head above the artistic? Doubly disagreeable was this so in the case of Cologne, whose president made himself anything but popular by his obtruding manners, placing himself conspicuously in front of the royal box that all eyes could gaze upon his magnificence. There must always be such cringers in the world, but it is not pleasant to see them wear a Kaiser's chain of honor.

It is, of course, very difficult to make right for the many. But the Cologne Society honestly deserved the prize; they won it with difficulty, for they had to defend it twice. Through the royal influence new and energetic impulse has certainly been given to the German male chorus, and it will not soon be forgotten by those who were present and saw it the very evident pleasure and interest the royal pair took in the proceedings.

The financial results of the festival were unfortunately not exactly satisfactory. In spite of the fact that for every concert the house was completely sold out there was a deficit of 134,000 marks. But the city of Cassel will have richly covered this by the immense amount of money brought in by visitors to the festival. It is a matter of pride to see how honorably Cassel has treated the affair. The Kaiser and Kaiserin seemed to be charmed with everything, and among the strangers one only heard words of praise for all one saw. It is, though, true, of course, that one seldom sees a city lying so beautifully and altogether so charming in itself at Cassel. Whoever had stood upon the Herkules and seen the wonderful view out over and beyond the city in the twilight will not soon forget it.

The director of the Court Theatre gave a performance of Spohr's "Die Kreuzfahrer" ("The Crusaders"), at which only invited guests were present. The city entertained the representatives of the press and the judges of the festival at a splendid breakfast. The conductor of the Court Theatre, Dr. Franz Beier, has lately re-edited the above mentioned opera, which was the last one Spohr wrote. As is known, Spohr was for many years conductor of the Cassel Theatre. He says in the introduction to "Die Kreuzfahrer" that in this opera he had only the dramatic effect in view. On that account he has shown all unnecessary repetitions in the text, and laid a special weight on the declamatory parts. Spohr is known to have been a passionate admirer of the first operas of Richard Wagner, more especially "The Flying Dutchman." Under the influence and impression made upon him by this work he wrote his last opera, which was to be a reform opera. "Jessonda," which I heard a few days ago in Dresden, may be taken as an example of what Spohr's former ideal was.

This opera is almost entirely lyric, with scarcely a thought on any dramatic soarings, but in "Die Kreuzfahrer" Spohr is more dramatic. Here is much life, and one notices a strong aspiration after dramatic effects. There are very many beauties in the music, and in the bringing out of the same Dr. Beier has done a great service. The performance was excellent, and especially enjoyable was the singing of Frau Porst.

The Cassel Theatre is very small, holding scarcely more than 800 people, so that one could see closely all the notables present—the Kaiser and Kaiserin and their guest, the Duke of Connaught. My friendly neighbor on the left was Richard Strauss, the great conductor, composer, &c., while just behind us sat my old and honored master, Carl Reinecke. A more select and notable, artistic and courtly gathering the little theatre has probably not seen for a long time.

On the following day the Kaiser and Kaiserin took their departure, and immediately the bicyclists reappeared, certainly the only people who cursed the festival, for during it they were forbidden to ride in the streets. In spite of the

fact that I was not allowed to ride, I came away with the friendliest and most agreeable impression of Cassel.

This idea of our Kaiser will certainly bear good fruit in the future. New endeavor has blossomed out in the different musical circles, and without doubt the ambition and fresh impulse thus given to vocal societies will see to it that the Cologne Verein will have as much difficulty as possible next time if they wish to retain their prize.

#### About Musical People.

**M**ISS EMMA BORYLLAND, daughter of T. C. Borylland, gave a musicale at the family residence, three miles south of Shenandoah, Ia.

Mr. and Mrs. James Harwood gave a musicale at their residence, in Lehi, Utah. The guests were Mr. and Mrs. M. W. Ingalls and son, Mr. and Mrs. D. J. Thurman, John and Misses Elga and Ida Thurman, Mr. and Mrs. T. J. Wadsworth, Mr. and Mrs. I. D. Wines, of Nevada; Mr. and Mrs. Welsh, Mr. and Mrs. J. H. Gibb, G. H. Smith and Miss Lewis, Miss Jennie Brown, Valentine, Fred and Maude Harwood.

The recital given by Professor Champoux's class at the Town Hall in Fulton, N. Y., was a success in every way.

An informal musicale was given at the home of Miss Dyas in Norwalk, Ohio, in honor of F. M. Nicholas, of Cleveland.

Heman H. Powers gave the last of a series of musicales at the residence of L. Frank Gates, Park street, Oshkosh, Wis.

A concert was given at the Baptist Church at Mesa, Ariz., by Miss Mary E. Halsey, Mrs. May R. Porter, Miss Frances Banks, W. C. Halsey, Professor Omey, Mrs. C. J. Banks and Miss Edith Kay.

The second annual musical recital by Miss Florence Bosard's class was given at the Presbyterian Church, Grand Forks, N. Dak.

The recital of Miss Zella Kellogg's piano class, held in the Christian Church, Henry, Ill., was well attended.

The pupils of Miss Gertrude Williamson gave their closing recital at E. M. Andrews' music store, Charlotte, N. C.

Mrs. Fannie S. Askew is organist of Christ Church, What Cheer, Ia.

The Euterpe Club, of Olympia, Wash., held its semi-annual open night, to which the members of the Woman's Club and a limited number of guests were invited.

The program committee of the Terre Haute (Ind.) Musical-Literary Society is composed of Mrs. Daniel Davis, Mrs. W. W. Storms, Mrs. Jno. R. Hager, Mrs. Ed. Hazle-dine, Miss Beatrice Sanders, Miss Anna Hulman and Miss Sara B. Floyd.

At Kalamazoo, Mich., Mrs. Garnett B. Lee gave a musicale at the residence of Dr. Agnes Chester, 435 West South street.

Mrs. K. M. Strong, who has made a success of the musical department of Albert Lea College, was chosen first vice-president for Minnesota of the National Music Teachers' Association, at a meeting recently held in Cincinnati.

Miss Gretchen McCurdy Gallagher, violinist, assisted at an organ recital in St. John's Church, Youngstown, Ohio.

A musicale was given at the home of Mr. and Mrs. George W. Minor, on Adam street, Johnstown, Pa., in honor of Miss Bessie Stewart, of Greensburg.

At Waitt's Hall, Victoria, B. C., the pupils of Miss Omina Wey, assisted by the vocal pupils of Miss Marrack, gave their closing recital.

An appreciative audience enjoyed the musicale given at Akron, Ohio, by a number of the pupils of Miss Cora Hartong, assisted by Elmer Zimmerman.

The third annual musicale of the Mozart Club was held at the home of the Misses Jordon, on Brady street, Davenport, Ia., those taking part in the program being pupils of Miss Florence Jordon.

The fifth free organ recital by Robert W. Forcier, choir-master and organist at St. John's Episcopal Church, Youngstown, Ohio, attracted a large audience.

Miss Letitia Morrissey is supervisor of music in the State Normal School at Moorhead, Minn.

Miss Grace Potter gave the last of her piano recitals at her home, 1262 South Division street, Grand Rapids, Mich.

The Southern Conservatory of Music, Prof. Gilmore

Ward Bryant, director, is to have a new building erected at Durham, N. C. It was designed by one of the best architects in the country, and will be a model of convenience and elegance. There will be an auditorium with a seating capacity of 400, with a hanging gallery that will seat 200 more. There will be a stage in the auditorium sufficiently large for the accommodation of a pipe organ in the back. The eighteen practice rooms will open into the hall, which will be so arranged that the doors can be thrown open so all pianos can be utilized at once for sight playing. There will be four large teaching rooms. The building will be heated by hot water, and electric lights will be used; in fact, it will have all the modern improvements. The fall session of the Conservatory begins September 7, and the next commencement exercises will be held May 31, 1900.

The fourteenth annual meeting of the Michigan Music Teachers' Association has just taken place at Saginaw, Mich. J. H. Hahn, of Detroit, the president of the association, made a fine address, which was heartily received by those present.

The vocal pupils of Mrs. Frederic L. Gross gave a musicale at her residence, Keyser, W. Va. Several of her Clifton Springs pupils took part in the program.

The recent successful presentation of "Judas Maccabeus" has so aroused the interest of the music lovers of Fostoria, Ohio, in music of the better class that a permanent choral society is being organized for the study of standard works. It is the intention of the projectors to organize the society now, but not to begin regular rehearsals until fall.

Miss Mix, Mr. Clifford, Mrs. Parsons and A. P. Clifford, organist, gave a musical program at the Presbyterian Church, Grand Forks, N. Dak.

The second recital of a series of four by the pupils of Miss Cecilia Ray Berry was given at Cathedral Hall, Vincennes, Ind.

The pupils of Mrs. Nellie B. Martin gave a piano recital at her home on Maumee avenue, Toledo, Ohio.

Prof. W. T. Whitlock's orchestra gave a musicale at the home of Miss Mamie Hubb, Carthage, Mo. Mr. Whitlock will spend his summer vacation in Winfield, Kan.

The Youngstown (Ohio) Choral Union, including seventy-five of the best singers of that city, took a prize of \$200, with a \$40 gold medal to the leader, at the recent eisteddfod in New Castle, Pa.

The pupils of Miss Jessie Pontius gave a piano recital at her home, 251 North Seventeenth street, Columbus, Ohio, assisted by Miss Turner. Miss Pontius is a graduate of the Delaware Conservatory of Music.

Miss Marie Keller, Miss Maude Bancroft and Thomas Impett, of Troy, appeared in concert at Round Lake on the night of the Fourth of July.

A musical society is now being organized in Dallas, Tex., by Mrs. Jules D. Roberts, the president and director of the Cecilia Choral Club.

One of the interesting events at Superior, Wis., was the piano recital given by the pupils of Miss Delia De Long at her home on John avenue.

A song recital by the pupils of Mrs. E. M. Heaton's class, assisted by Misses Bessie James, Lilly Morley, Sadie Jones and Messrs. L. Hallinan, E. F. Schneider and Joseph Williams, conducted by Mrs. Heaton, took place at the First Baptist Church, Akron, Ohio.

A recital was given by Mrs. Alonso Millett and pupils, assisted by Miss Julia Heusinger, all of San Antonio, Tex., and under the auspices of the local lodge of Knights of Pythias, at Laredo.

The Sweetland Orchestra, of Albuquerque, N. M., is constantly presenting new music to its audiences.

The pupils of Miss Florence Miller's music classes gave a program of musical selections at her home, 710 South L street, Tacoma, Wash.

An organ recital by Miss Anna Larrabee, assisted by Miss Robinson, of Sioux Falls, S. Dak., was the event of the season at West Union, Ia.

The closing recital of the Academy of Music, conducted by Miss Rowley, was held in the assembly hall of the Academy in the Fox Building, Birmingham, Ala.

The pupils of Mrs. Mattie S. Chaffee gave an interesting recital last evening at the home of Mrs. Eugene Hull, 348 New York street, Aurora, Ill.

Miss Helen Risley, of Clinton, Ia., is at Chautauqua, N. Y., where she is taking a musical course under Wm.

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## RECITAL TOUR,



1899 and 1900.

H. Sherwood. Miss Margaret C. Meagher, of Richmond, Va., is also studying with Mr. Sherwood.

Miss Myrtle Elliott and her music pupils gave a recital at her home, 208 South Ward street, Ottumwa, Ia.

A musical was given by the pupils of N. S. Lagatree assisted by Miss Ella Jones, soprano, at Masonic Temple, Saginaw, Mich; Mrs. H. B. Burdick, pianist.

Mrs. Byrd Schultz-Ford gave a musical at her studio, North Lawrence avenue, Wichita, Kan.

The piano recital of Miss Nonnie Harbin's music class at Owensboro, Ky., reflected much credit on the pupils and their teacher.

Miss Clara H. Rees is organist and choir director of the First Congregational Church, Peoria, Ill.

Miss Lallah St. John, of Port Jervis, N. Y., will give a concert in Milford the latter part of July.

The Choral Society, of Washington, D. C., has issued a preliminary announcement for its seventeenth season. Wm. Bruce King is president and Edwin A. Hill secretary.

Mrs. L. T. Stallings, Mrs. Hope Pollhill and Miss Julia Goodall compose the Macon Ladies' Trio, with Mrs. Glover as accompanist.

A piano recital was given by Mrs. D. Coapman and her music class at Moore's Hall, Avondale, Ala.

At Chattanooga, Tenn., a new organ was dedicated in the First Baptist Church by A. H. Lough, who was assisted by Mrs. W. H. Pratt, Oscar Seagle, O. M. Spence and J. H. Templeman.

The committee appointed to arrange and publish the program for next season's work of the Tuesday Morning Musical Club, Knoxville, Tenn., has completed its task. Miss Alice Saxton is president; vice-president, Mrs. C. P. Garratt; secretary, Miss Frances Nelson; treasurer, Mrs. David H. Baker; director, Mrs. John Lamar Meek; program committee—Mrs. John Lamar Meek, Mrs. Delpeuch and Miss Carrie McDonald. The active members of the club are Miss Mae Armstrong, Miss Amelia Burns, Mrs. Peter Blow, Mrs. P. J. Briscoe, Mrs. Alex. Brandau, Mrs. David Baker, Mrs. J. E. Bentley, Miss Ella Bolli, Mrs. D. B. Bean, Miss Birdie Carter, Mrs. R. A. Clapp, Mrs. S. D. Coykendall, Mrs. Marian Crouch, Miss Mae Cooley, Mrs. Delpeuch, Miss Inez Dale, Mrs. Mildred K. Finney, Miss Ella Fanz, Mrs. Chas. P. Garrant, Mrs. R. F. Gaut, Miss Mary Gaut, Mrs. R. P. Gettys, Miss Ola Gibbons, Miss Emma Hornsby, Mrs. T. R. Jones, Mrs. F. C. Kaiser, Mrs. Rudolf Knaffl, Miss Louise Krutch, Mrs. E. P. King, Miss Margaret Lewis, Mrs. W. B. Lockett, Mrs. Geo. McCully, Mrs. J. H. McWilliams, Miss Nellie Mitchell, Mrs. Wiley L. Morgan, Miss Hattie McArthur, Miss Augusta McKeldin, Mrs. C. J. McKinney, Miss Carrie McDonald, Miss Frances Nelson, Miss Anne Nelson, Mrs. Geo. Ogden, Mrs. Warren Ransom, Miss Lucie Rhea, Miss Annie May Russell, Mrs. W. C. Sanders, Mrs. H. N. Saxton, Miss Alice Saxton, Mrs. J. W. Slocum, Mrs. Nathan Stubberfield, Miss Mabel Taylor, Mrs. Jonathan Tipton, Mrs. L. D. Tyson, Miss Frances Tilman, Miss Lucile Toms, Mrs. D. H. Williams, Miss Ella Wicks and Mrs. E. R. Zemp.

Dr. Wade R. Brown, director of music in Winthrop Normal College, has been elected to the directorship of music in Limestone (S. C.) College, and he has sent in his acceptance. This secures for Limestone one of the strongest and most advanced music departments in the South. The department will be furnished throughout with new pianos of the best makes and patterns.

The seventy-sixth recital of the College of Music, Cedar Rapids, Ia., was given by Miss Beulah Houston.

The half yearly recital given by Miss Georgie Hopkins' piano class at her home, Shelbyville, Ill., was an interesting and enjoyable event.

Miss Grace Crawford, of Toronto, Canada, will have charge of the violin department of Peace Institute next year. Miss Crawford is a brilliant violinist, thoroughly

trained in both theory and execution. She was a pupil of Herr Adolph Bradsky, late of the Leipsic Conservatorium and principal of the Royal Manchester college of Music, England.

A very notable reception and musical was given by Governor and Mrs. Brady at the Governor's mansion, Sitka, Alaska. This was one of the most brilliant social events of the season. A musical program was rendered from 9 to 10 p. m. by Mr. Dudley, Dr. Humphrey, Mrs. Wiggins, Miss Spencer, Miss Hamilton, Rev. Father Kapane and W. W. Craycroft. Nearly 200 invitations had been issued, the most of which were accepted. Among the noted visitors to Sitka who were present were Congressman and Mrs. Hill, the Misses Hill, Mrs. J. D. Hill and Mr. and Mrs. Treadwell, of Connecticut; Captain Coulson and officers of the McCulloch, Captain Kilgore and officers of the Perry, and Captain Herring and officers of the Corwin. The reception was in honor of Senator and Mrs. Fairbanks and Senator and Mrs. Foster.

### Oscar Saenger.

**O**SCAR SAENGER has just closed a most successful season, and sailed for Europe with Mrs. Saenger where he will spend a two months' vacation, principally in Switzerland and Italy. Prior to his return he will visit Dresden, in order to hear his pupil, E. Leon Rains, who has signed a contract for three years with the Dresden opera, to sing leading bass roles. Mr. Saenger will resume teaching on September 18, at his studio, 51 East Sixty-fourth street. Following is a list of the pupils who have studied with him during the past season:

Miss Sara Anderson. Miss Isabel Meyer. Mrs. Julius L. Aron. Mrs. George Elmer Miles. Miss Lilius V. Armstrong. Heinrich Meyn. Winfield V. Abell. Miss Elsa Marshall. Joseph S. Baernstein. Mrs. Maud Meyer. Louis L. Baker. Miss Alice Merritt. Mrs. Byron H. Barnes. Miss Grace Musselman. Mrs. I. Basch. Miss Jessie S. McGibeny. Miss Reina Belasco. Miss Belle Newport. Miss Bessie Bowman. Miss Nicholson. Miss Elizabeth Blamer. Miss Newmann. Miss Minnie Blenner. Miss Page Nelson. Mrs. George W. Bethell. Miss M. Noden. Miss E. K. Brown. W. H. Negus. Miss Kathryn Cowen. Mrs. H. Oppenheimer. Miss Mary E. Cook. Mrs. J. A. Orcutt. Miss Minnie Crozier. Miss Helen L. Perkins. Bernard J. Conville. Miss Lida Frank Price. Miss K. L. Cummings. Frank V. Pollock. Miss A. Windsor Robinson. Miss Georgie Cope. H. A. Roehner. Miss Nancie Dreyer. J. Diamond. Mr. Royer. Miss Else Dehls. Miss A. R. Rosenfeld. Mr. Duffy. Miss B. Reinheimer. Miss Elise A. Davis. F. Rogers. Mrs. Eugene W. Dutton. Miss Gertrude Rosenthal. Miss Johanna Eisenmann. Miss Ann Rebecca Ramey. Miss Elsie R. Eddy. Miss Edith P. Russell. Louis Espinal. Mrs. F. Rappold. B. S. Ferguson. Dr. John Ready. Miss Clara Friedman. Miss Richmond. Mrs. Simon Frank. Albert W. Fisher. Miss Maud Simpson. Mrs. Beatrice Fine. Miss Marie Stoddart. Miss Rose Fagan. Herman Springer. Miss Louise Fechter. Miss Minnie Sands. Wilson Gilchrist. Miss Rose E. Spiegelberg. Fred A. Grant. Miss Minnie Seldner. Miss Nelda Von Seyfried. Mrs. D. L. Gordon. Miss Clarice Spero. Mrs. I. Newton Spiegelberg.

Mrs. J. D. Goldberg. Mrs. M. J. Stein. Miss Miriam Gilmer. Miss Emily Seidenberg. Mrs. J. J. Gaudry. Miss Ethel Simon. Miss Hildegard Hoffmann. Miss Helene Stursberg. Miss Mabel Holley. Henri Scott. Miss Jack Harris. Charles F. Shaw. Miss Estelle Hawkins. Mario del Salle. Mrs. Frances Seligsberg. Mrs. L. Hammerslough. Miss H. Simon. Miss O. Josephine Holt. J. S. Hall. Miss Grace W. Sims. J. Hemstreet. William M. Sullivan. George Morrison. Miss Eleanore B. Scrugham. H. K. Horneck. Mrs. O. J. Smith. Francis B. Ivy. John Schenck. Mrs. Charles Splitdorf. Mrs. Ambrose B. Tremaine. Norman S. Johnson. Miss Beatrice Taylor. Miss Juliet Ann Klous. M. H. Taylor. Miss S. Kahn. Miss Florence Klein. Miss Ella Krause. Miss Rosalie Loewi. Mrs. Albert Lilenthal. Miss Paul Leipzig. Miss Eva Lasser. Miss Minnie Lounsberry. Miss Mabel Leaman. Miss Selma Levy. Miss Edna Limburger. Lee L. Landis. Miss Zoe E. Long. Miss Elise Lathrop. Miss Fanny Maas. Miss Alice N. Matthews. Miss Wm. H. Mooney. Miss Murphy.

### De Pachmann.

The boom for this popular pianist has started, and as has been the custom in arranging tours for pianists with similar reputations, there has been no banging of drums or the blowing of trumpets so far. In a very judicious manner all of the musical societies throughout the United States are aware of the fact that De Pachmann is coming, and many have taken the opportunity of engaging him for one of their concerts and leaving the arranging of the date in the hands of Mr. Wolfsohn.

No date has been set as yet for his reappearance in this city, and most likely none will be announced before the early part of September. Mr. Copley, who is now arranging his tour during the absence of Mr. Wolfsohn, who is in Europe, says that the majority of De Pachmann's concerts are already arranged for, and that by the time Mr. De Pachmann arrives in New York city, which will be in the middle of September, Mr. Wolfsohn will have his tour completely booked. The fame of De Pachmann is well known throughout the land, not only by the musicians but by the concert going public as well. Many private letters have been received, asking when he will play in the different cities. His tour will embrace all of the large cities as far West as Kansas City or Denver and South to Louisville. It is not expected that he will visit California, though offers have been received from several managers in San Francisco.

### Mrs. Fisk in Nova Scotia.

Mrs. Katherine Fisk, accompanied by her husband, is spending the vacation at Middle River, Cape Breton Island, Nova Scotia. While resting from the work she has mapped out for each day she spends the time in fishing and hunting. Mrs. Fisk's season promises to be very well occupied.

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BERLIN OFFICE MUSICAL COURIER,  
BERLIN, July 1, 1889.

**D**ESPITE the fact that only the Royal Opera at Kroll's is doing a good business with its nightly repetitions of Strauss' "Fledermaus," while the management of the Theater des Westens is playing before empty benches, Berlin has in a few days a third summer opera undertaking. Director Morwitz, the former incumbent of the West End Theater and its summer opera, opened up a rival show in the Schiller Theater, which is situated in the east of the city. Locally the two undertakings will probably not clash, for they are separated by many miles of ground, not so easily traversed as the same distance would be in New York, for here we have not that connecting link—the elevated railroad.

But also socially and in the general makeup of the audiences Director Morwitz's and Director Heinrich's summer operas will not necessarily rival with each other, for the same difference that exists in New York between the East and the West Sides of the city prevails also in Berlin, and hence the present incumbent of the Schiller Theater is counting upon an entirely different class of public as the one that frequents, or, rather, does not frequent, the Theater des Westens.

Whatever class of audience Director Morwitz, however, may be counting upon, he must, despite his cheap scale of prices for admission, give better performances than the one with which he opened on Thursday last his short summer season, or else he will find that soon he will have no audiences at all.

The theatre itself is well ventilated, cool and above all of very good acoustic properties, and hence, though it is not easily accessible from the western or fashionable part of the city, it could, and probably would, be well attended by the eastern and central portion of the inhabitants of Berlin, if the performances were half way decent. This cannot be maintained or claimed for the initial performance, for which Lortzing's amiable and not over-difficult opera, "Der Wildschuetz" had been selected. The new forces which Director Morwitz brought out on this occasion were surely not sufficient to gain him victory for the season, although the personnel seems to contain a few good members. Thus Miss Josefine Vittori, who sang and above all acted the part of Gretchen, has a pleasing voice and a very comely stage presence, but her style of delivery is somewhat too suggestive of the operetta, and although Lortzing's music attributed to this role leans a bit toward that genre, the difference should be all the more markedly upheld by a fine singer of artistic tact and intelligence.

The Baucus of Georg Thielke was not a very comic schoolmaster, and vocally the artist is barely more than satisfactory. He knows how to sing, but his voice is not a

sonorous one. On the other hand, Miss Frida Hawlizek, as the Countess, developed a good deal of humor, but her vocal art is very deficient. Miss Janka Major as the Baroness has some routine, but very little charm. Carl Joern, who impersonated Baron Kronthal, has a pleasing little tenor voice, but knows neither how to sing, nor how to act.

The other artists concerned in the cast are well known from further seasons. Thus I need say nothing further about Hedwig Ohm (Nanette), Theo. Raven (Pancratius), and Josef Fanta (Count von Ebersbach), except that the voice of the last named has grown even more rusty than last year. The dialogue, which plays an important part in Lortzing's opera, was universally ill treated on this occasion. Why do not singers learn how to speak upon the stage? The mise-en-scène of the stage manager, Adolf Carlhoff, was deserving of praise, and under Kapellmeister Paul Wolff's direction the orchestra did fairly well, considering that it was a first performance.

The second night brought Spinetti's "A Basso Porto," with which Director Morwitz drew some crowded houses during his last summer's régime at the Theater des Westens, and which ultra-realistic work again manifested its drawing powers on this occasion. Besides this material side the artistic one was also better represented in "A Basso Porto," for the cast contained some of those artists who last year made a success in this opera. Above all, Herr von Lauppert, whose characteristic impersonation of the part of Cicillo again won the applause of the audience. Excellent was also Herr George as Pascale, chief of the re-doubtable Camarra. New, however, were the ladies in the cast.

Miss Henry Borchers, as Mother Maria, could not histrionically vie with the former incumbent of the part, Mrs. Moran-Olden, but she did her level best to portray in dramatic style the woman who is tossed upon the storm of life vacillating between maternal and sensual love. Miss Borchers' voice sounds brilliant in the upper, but dead in the medium and lower registers. The same remark applies also to her Santuzza in "Cavalleria Rusticana," which, with the permission of the Royal Opera Intendancy (which holds the sole rights of performance in Berlin), was given after the "A Basso Porto" representation.

In the latter work Miss von Tergow was a sympathetic Sesella, but histrionically she was more than tame. Her soprano voice, too, is good and flexible in the upper register, while the lower is bereft of all timbre. Mr. Joern as Luigino showed a lack of temperament as well as of vocal delivery. Schroeter, who sang Turridu in the "Cavalleria," was half a tone too low in the serenade behind the curtain, but recovered normal pitch during the remainder of the

performance. Both operas were conducted by Kapellmeister Pruewer, under whose baton the orchestra behaved far better than the chorus, which sang in execrable style and manifested considerable lack of rehearsing.

Both opera houses, the Schiller and the Theater des Westens, are at present in the habit of using the "Cavalleria" as a filler for the evening, and it is almost lucky that the Royal Opera House was closed last night, for otherwise there might happen to be three "Cavalleria" performances on one and the same evening, and a stranger would think that Berlin was still suffering from the first throes of Mascagnitis, while in reality we are now almost past the fever of the neo-Italian verismo school.

Together with the "Cavalleria" I heard at the Theater des Westens a pretty meagre performance of Ignace Bruehl's graceful and pleasing Spieloper, "The Golden Cross." How well I remember Fischer in the part of Bombardon at the Metropolitan Opera House in New York. I had expected and went to enjoy Bertram in the part at the Westens, but for some reason or other, probably a financial one, he did not put in an appearance, nor did his wife, Mrs. Moran-Olden, steam whistle the part of Santuzza. The remplaçant was in the former a very unsatisfactory one, for Mr. Radow has neither the voice nor yet the histrionic abilities to interpret the part of Bombardon. The tenor Lauth has not much of a voice, but he is pretty fair as Gontram all the same. The relatively best impersonation was that of Miss von Scheidt as Christine, who looked and acted the part well, but whose voice is likewise deficient in the lower register.

In the "Cavalleria" Carlen, whose Faust I have praised before, was both vocally and histrionically a very acceptable Turridu, and Doerwald would have been good as Alfio if he had not spoiled his opening song by false intonation. Mrs. Neumann-Hohndorf has a powerful vocal organ, and acts the part of Santuzza with verve. In the way of ensemble both operatic reproductions left much to be desired, and Conductor Wolff, from Hamburg (not to be mistaken for Kapellmeister Paul Wolff, of the Schiller Theater), did not do so well on this evening as I have heard him do on some former occasions.

At the Theater des Westens during the present week Mrs. Thea Dorré, an American vocalist, will make her Berlin début in "Carmen," and a week from to-day Director Max Heinrich will bring out for the first time Zoellner's opera, "The Sunken Bell."

If Director Heinrich will last through the summer the season will be carried on until the end of August. With the beginning of September Director Max Hofpauer will resume the management for his winter campaign. He intends to open up with a guesting stagione of Franceschina Prevosti, who is to appear here in two roles new to Berlin, viz., in Bizet's "Pearl Divers" and Donizetti's "Linda di Chamounix." The personnel otherwise will remain nearly the same as heretofore, but newly engaged is Hermine Foerster, from Hamburg, as soubrette; Miss Camilla Goetzl, from Prague, as dramatic soprano; the baritone Leonhardt and the basso Freiburg, from Riga. The prices for subscription and admission will be lowered considerably.

A very intelligent reader of this paper, himself an excellent pedagogue and teacher at one of the oldest and best of Berlin's conservatories, assails me with the following unsolvable problems:

I would like to ask a question or two. First, why are pupils made to interpret (at the conservatory concerts now upon us) compositions entirely beyond them in every respect? Pupils of average intelligence must feel overweighted and conscious that they can neither do justice to themselves nor to their professors, such consciousness making them unduly nervous and ill at ease, which is obvious to all. With the performer on instruments, to say nothing of the numerous wrong chords and notes, the tempi, and, in fact, the whole intent of the composer suffers as a result of this forcing

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process; and what of the pupil? In the case of the singer the voice appears more harsh than is natural, the tones being forced, the breathing labored, the interpretation of the work at hand takes on an unintended humorous character, and where the voice is already of an unpleasant quality it becomes a positive punishment to an audience of cultivated tastes. Second, why are these conservatory commencement programs so lengthy? Many people leave long before the end. Surely the omission of such raw (roar) material on these occasions would not be counted a sin.

\* \* \*

I am in receipt of two books, which I studied with zest and particular interest, but about which it is delicate and difficult for me to write, as both emanated from the pens of intimate personal friends of mine.

The first of these books is Mme. Anna Lankow's "New Vocal Method," in which this celebrated voice builder seems to have touched upon some vital points and innovations in the treatment of the most important of all musical instruments, the vox humana. I am not a great connoisseur in vocal matters, but it would seem to me that Madame Lankow's efforts, through motionary exercises, to make the voice pliable from the very beginning, and thus to prepare it for future more difficult tasks, is preferable to the method of long drawn out tones, which might tend to stiffen and harden the voice, and, as Professor Wichmann maintains, might shorten its vitality.

Then there is Madame Lankow's reversed treatment of the registers, whereby she claims to enrich the number of tone shadings by producing more different tone qualities and to have found a fourth register, of the existence of which in this tone color nothing was known heretofore. If anybody should say that the high notes thus engendered are not needed, let him or her look at the People's Edition of Breitkopf & Haertel, No. 201 of which contains those celebrated arias of Mozart which demand frequent E's and F's in altissimo. Very few singers can sing them nowadays and they even transpose them. Thus these treasures of vocal music have become nearly obsolete.

Third, Madame Lankow's method of vocal technic seems to really be based upon the old Italian school, from which has been developed by her the vocal art style which Wagner wished for, and which might be called a German vocal school.

\* \* \*

The second book is James G. Huneker's "Mezzotints of Modern Music," over which highly interesting first volume of our genial and highly gifted critic I gloat. The essays on Chopin, Brahms and Tchaikowsky are especially felicitous. The one on Richard Strauss is not and cannot be considered as exhaustive and conclusive, as Mr. Huneker has not yet heard Richard Strauss' latest orchestral works, "Don Quixote" and "A Hero's Life," which might and probably will materially alter his ideas of the composer's just begun third period of creativeness.

Mr. Huneker does me the honor of quoting my estimate of the score of "Thus Spake Zarathustra," and also the conversation I had with the composer regarding the non-philosophic intentions which lie embodied in this work. Incidentally it might interest you to learn that this conversation took place in Cologne, where I had attended the successful premiere of Reinhold L. Herman's opera, "Wulfrin."

Walking out of the hotel on Sunday forenoon I chanced to meet Richard Strauss, who told me that he had just conducted the first performance of "Thus Spake Zarathustra," which work had been received with great enthusiasm. Of course I was very curious regarding this novelty, and Strauss wanted me to stay over till Tuesday, when he would conduct the same work at Cologne. I told him that my time was limited, that I must return to Berlin, and that I should have to wait until the work would be performed there in order to gain cognizance of the same. Then Strauss said to me, if I would feel satisfied with a reproduction on the piano, that I should go with him to Professor Wuehlner's house, where he (Strauss) was presently to play "Thus Spake Zarathustra" to several friends and invited guests. Of course I was on hand, and placing myself near a window, well in the background and as far away from the piano as possible, I waited for the performance to begin.

The cyclopean opening phrase, with its abrupt change from minor to major, sounded imposing even upon the piano, although it gave me no idea of its grandeur when performed by the full orchestra with the thundering voice of the grand organ. The intricate contrapuntal passages in the five voiced fugue did not yield well to the composer's pianism, albeit he commands a formidable technic, but I was interested to the end. When that end came it brought me a surprise such as I had not experienced before, and the real solution for which only came to me many weeks afterward, like an Englishman's understanding of an American pun. Strauss sat at the piano with uplifted head, never once looking at the keyboard, which was also hidden from my view. He slowly and solemnly thrice in succession struck the B major triad with his right hand in the treble, answering it with a clear, ringing left-hand lovely C natural 'way down in the bass. Well, said I to myself, doesn't he hear that he is playing wrong, or can it be that Professor Wuehlner's grand piano is so dreadfully out of tune in the bass part? That the thing was meant that way never once occurred to me until I heard "Thus Spake Zarathustra" performed by the Berlin Philharmonic Orchestra, under Nikisch's direction, and even now, although I can see the point of the joke, I must confess that I fail to find it beautiful.

\* \* \*

Miss Mary B. Hollister, from Boston, writes to me the following interesting epistle, dated June 28, from Aix-les-Bains: "After all I made but a short stay in Paris, as Sieveking concluded to marry, then to take a villa at Aix-les-Bains and insisted that I should come too, honeymoon or not. He is the kindest, the most generous fellow; nothing is too much trouble, and his heart is as big as his body. I wish everyone knew how lovely he is, and his wife is an awfully lucky girl. They have a charming villa up on the hills, and I go twice a week to him. He is a wonderful teacher and I am so delighted at my great fortune. His little wife is very sweet, and they are of course very happy.

"Sieveking is in every way a bigger artist than when I heard him in America. Please don't think me presuming when I say I have asked Stahl in Berlin to send you three songs of mine, which will soon be out. I would not have been so bold, but Mr. Boise told me to do so, so blame him. What a dear man he is; so kind. I class him with Sieveking, so at present I am worshipping at two shrines."

\* \* \*

The confirmation of another marriage came to me in the meantime in the shape of a printed announcement addressed to me from Morges in the handwriting of my friend Ignace Jan Paderewski, who was married to the Baroness Helen de Rosen, at the Church of the Holy Spirit, in Warsaw, on May 31. Congratulations expressed to him in writing are herewith repeated in print, and I am sure will be heartily joined in by many readers of THE MUSICAL COURIER.

\* \* \*

Otto Taubmann, the composer of the German Mass which was performed with so pronounced a success at the Dortmund meeting of the Tonkunsterverein, has now concluded to place his eminent abilities in the service of the younger generation as a teacher of theory of music (harmony, counterpoint, form and orchestration). In warm recommendation of this project, I herewith reproduce once more what I said in my report of the Dortmund meeting regarding the said composer and his work:

Far more important, and, in fact, the most important novelty (in my opinion) brought out at this meeting were three movements from a German mass by Otto Taubmann, my esteemed colleague of the Berlin *Boersen Courier*. This work, for soli, mixed chorus, double chorus, a boys' choir, orchestra and organ, represents some of the most elaborate and at the same time most euphonious workmanship and a mastery of the most involved contrapuntal schemes, such as I have not known to be possessed by any other German composer since Johannes Brahms, for the art of Richard Strauss is of an entirely different character and consists more in thematic combination than in real Bach style, counterpoint, and more in glowing orchestral coloring of the Makart manner than in the effects to be attained through a welding together of the human voices.

in various mixtures with the instruments of the orchestra and the grand organ.

For further particulars please apply to Otto Taubmann, composer and musical littérateur, at Berlin, S. W., Schoenebergerstrasse 24, or care of the office of the Berlin *Boersen Courier*, Benthstrasse 8.

\* \* \*

Miss Maud Powell writes to me from London: "Dr. Richter will bring me out in Manchester at the Hallé concerts on December 7, when I shall play the Tchaikowsky Concerto. He has also mentioned Vienna, and will, I hope, arrange for that later on."

\* \* \*

The energetic and enterprising director of the Stern Conservatory, Prof. Gustav Hollaender, has newly engaged for his staff of teachers Mrs. Julia Moeller, of Christiania, who is well known as vocal teacher in Scandinavia. She teaches according to the method of Prof. Fritz Arlberg, who was also the teacher of Alma Fohstroem and Sigrid Arnoldson. Furthermore, Royal Concertmaster Bernhard Desso, for violin; Kapellmeister Robert Erben, the composer of the opera "Enoch Arden," and Kapellmeister Victor Hollaender, composer of the opera "San Li." With the beginning of September J. Katzenstein, M. D., will hold lectures before the vocal classes on the subject of the physiology and hygiene of the singing voice, an innovation which will surely find the approval of vocal pedagogues.

\* \* \*

Herwig von Ende, the young American violinist, together with the Dutch pianist, Eduard Zeldenrust, played at a muscale given by the American delegation to the peace conference at The Hague. The concert took place at the Hotel Vieux Doclen, and was, according to the *Vaterland* (the best paper in Holland), a great success.

Mr. von Ende would like to return to his native land and take up teaching the violin at one of the better class of American conservatories. Anybody wishing to avail himself of his services should address him, care of the Philharmonic Orchestra, Kurhaus, Scheveningen, Holland.

\* \* \*

A monument to Hans von Bülow was unveiled at the Ohlsdorf Cemetery, near Hamburg, last Sunday forenoon. For particulars of the proceedings please see another column.

\* \* \*

Berlin has lost one of its best, most courteous and at the same time most upright music critics, in the untimely death of my amiable colleague of the *Tägliche Rundschau*, Karl Hohmann. He was drowned while out fishing with his son and another young man, by the upsetting of the sail boat. There seems to hang an unlucky fate over this family. Mrs. Hohmann is at an asylum for the incurable, and Miss Hohmann, the promising and beautiful young daughter of the late Karl Hohmann, committed suicide by shooting last fall.

\* \* \*

Among the callers at the Berlin office of THE MUSICAL COURIER during the past week were Mrs. Rogers from New York, and David M. Levett, who brought me the welcome news that he intends to remain in Berlin permanently, as Director Hollaender, of the Stern Conservatory, has made him the most flattering as well as profitable offers, in order to retain this American teacher among his staff of piano pedagogues. Miss Francesca Burdeke, a charming young lady from Minneapolis, Minn., and talented pupil of Professor Hollaender, came to explain that she could not, to her sorrow, play at the Stern Conservatory concert, as her fiddle had cracked suddenly, and she could not venture a performance of the Spohr Ninth Concerto upon a strange instrument. Mrs. Anna F. Davidson and her lovely daughter, Miss Beatrice M. Davidson, called after their recent return to Berlin from New York. They brought with them Miss Estelle M. Sterne, from Indianapolis, also a promising young singer. I also had a call from Eduard Behm, the gifted Berlin song composer.

O. F.

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WEIMAR, Germany, June 25, 1890.

THE great festival concert in honor of Joseph Joachim's sixtieth jubilee, about which I wrote in the Third Section of the National Edition of THE MUSICAL COURIER, has caused a great deal of talk all over Europe. It has been universally admitted that no such orchestra was ever assembled in the history of music. Joachim himself, David Popper and many other old and experienced artists say they never heard anything that could be compared with it. Andreas Moser, who arranged the concert, showed me the list of violins played upon, just before I left Berlin.

There were sixteen Strads., worth \$6,000 each; two worth \$7,500 each, and six varying in value from \$2,500 to \$4,000. There was a large number of valuable Amatis, of which Jenö Hubay's took the lead. This was formerly Henri Wieniawski's favorite violin, and Hubay bought it of Wieniawski's widow for 35,000 francs. It is, so far as I know, the best Amati in the world. It is in absolutely perfect condition and the tone is ravishing!

Then there were numerous splendid specimens from the hands of the various members of the Guarnerius family, of which the best was the superb Joseph Guarnerius del Jesu, formerly owned by Antonio Bazzini, the famous Italian violinist, now in the possession of Marie Soldat. A wealthy art patron and violin enthusiast of Vienna bought this violin of Hammig, on the day of the concert, for 30,000 marks (\$7,500), and presented it to Marie Soldat. I played on it at Hammig's for an hour, and I can truly say that it is the finest Guarnerius I ever heard. The G string especially is wonderful. There is probably but one Guarnerius in the world superior to it, and that is the one that was once owned and played upon by Nicolo Paganini, now kept under a sealed glass case in the museum at Genoa.

On the same day Hammig also sold a Stradivarius for \$7,500 to a wealthy amateur, who presented it to Schleicher, a Joachim pupil, now concertmeister in Bremen. I also played on this violin, which was formerly owned by Betty Schwabe. It is also a magnificent instrument, but by no means equal to the Bazzini Guarnerius, though it brought the same price.

Of the ninety violins in the festival orchestra all, with two exceptions, were valuable old Italian instruments. I will not attempt to name them all; suffice it to say that their combined value amounted to just 1,040,000 marks, or \$260,000.

There were also many costly violas and 'cellos in the orchestra. Wirth played a viola and Housmann a 'cello, both owned by the Mendelssohns, of Berlin, worth \$5,000 and \$6,000 respectively. Both were made by Stradivarius. Is it to be wondered at, then, that with such instruments and with artists back of them the effect was unique?

Such a collection of string instruments was never before

in one place nor did such a collection of artists ever before sit in one orchestra.

Three young Americans, worthy of special mention, played to me before I left Berlin.

Huge McGibeny, of Indianapolis, formerly principal member of the famous McGibeny family which toured the United States for many years, has been studying the violin for the past year with Halir and Witek. McGibeny is a violinist of marked ability. He has an excellent technic, brilliancy and lots of temperament. There is an individual note in his playing, something of the wild freedom of the gypsy. His is a style that takes well with the public. His repertory embraces the standard classics as well as many brilliant virtuoso pieces. I heard him play the Paganini Concerto, the first movement of Wieniawski's Second Concerto, a showy Ernst Fantaisie and Ries' "Moto Perpetuo." This last was a rousing performance at a very fast tempo.

I must confess I was agreeably surprised on hearing this modest young man. I do not mean to say that he is a Thomson or an Ysaye or that he is without faults, but I do say that he is a very fine violinist, and that Indianapolis may consider itself fortunate in having a man of his calibre.

Miss Ella Free, a pupil of Jedliczka, who also played to me, is a pianist of extraordinary talent. She combines a very brilliant technic with a large tone and genuine temperament. She has a remarkable technic; both hands are equally well developed. Her finger work in rapid passages is clear as crystal, her wrists are very supple and she displays in heavy chords a strength that forcibly suggests Carreño. Miss Free's style is best adapted to brilliant concert work. She is quite young yet, only twenty. She promises to become a good pianist.

The last but by no means least American I heard was Miss Mary Münchhoff, of Omaha. You have frequently read about this young vocalist with the velvet throat. Her voice grows purer, sweeter and stronger from day to day. She has improved greatly in delivery and has added many new works to her repertory this past season.

Miss Münchhoff is full fledged; she is ready for high class concert work. May she have the brilliant career she deserves!

Yesterday I played on the famous Spohr violin, which is lying here unused in the possession of the widow of the late August Kömpel, Louis Spohr's favorite pupil. Three years ago I wrote an article about this violin, containing a picture and autograph of Spohr. Spohr preferred it to all others. It has been played on by Paganini, Ole Bull, De Beriot, Ernst, Vieuxtemps and many other celebrated masters of bygone days, as well as by Joachim, Willy Burmester, Halir and other living violinists. Mozart once played upon it, and it so delighted him that he composed a sonata expressly for it.

I can understand why Spohr was so in love with the instrument. It was made, as it were, for his style of playing, which was big, massive. It requires great strength to play this violin, for it is stubborn; it has great resistance requiring powerful application of the bow and fingers. The right man can draw an enormous tone from it, however.

The widow Kömpel will sell the violin for \$7,500.

I have received a circular from a foreign violinist now teaching in small cities on the Pacific Coast. The circular contains some startling statements. Although the violinist's name is quite unknown in the musical world, he claims to have a method combining the best qualities of the "Joachim, Lauret (?), Belgian and French" schools. "Will save you trip to Europe." His price is very modest, considering that he is unknown and teaching in small towns—only \$5 a lesson. But the following is the best of all his announcements:

"Greatest Living Violinist in the World!"

This is altogether too modest. He should at least have

written: "Greatest living and dead violinist in the world, also greatest dead violinist in Hell and Heaven; reduced rates to skeletons and mummies."

\* \* \*

On July 15 I sail for America, my native land, which I have not seen for six years. From July 25 till October 1 my address will be 193 Myrtle avenue, Bridgeport, Conn.

ARTHUR M. ABELL.

#### Music in Milwaukee.

MILWAUKEE OFFICE THE MUSICAL COURIER, July 6, 1890.

I SUPPOSE the carnival being now over and gone our fair town will take breath and proceed on its regular way. It seems a pity that the board of directors quite neglected to provide for the press in making it possible for us to get at the true inwardness of the *festa*, in consequence, for my part, any statistics or gossip concerning the carnival is not on my list as I write my Milwaukee letter. I know that the Venetian night on the bay was something to be remembered with horror. The blackened sky, threatening thunder and lightning and a severe storm of wind, ending in a heavy downpour of rain at 9:30, must have been an experience.

On the lake bluff, at the first big flash of lightning, I again, as at the park concert, quietly slipped into a dark, deserted street, took an empty car and reached home before the dashing rain came down in buckets full. At least 100,000 people lined the bluff from the N. W. depot at the head of Wisconsin street to North Point. All the crowd in a short time turned to leave at once and seek shelter in the street cars or somewhere. That was a scene!

On the bay, always dangerous on the calmest days from the sudden squalls that come quickly, on Venetian night it was worse than on shore. The Lyric Glee Club was on a steamboat; the Arions were in a section of the great car ferry *Père Marquette*, along with any number less than 3,000 other unfortunates. At first they were on the deck above, then they went below. The Arions sang some in their corner on one side, but to tell what or how is beyond me. On the other side Professor Bach's band made sweet music, and there was a cake walk, but to hear anything or distinguish aught was out of the question. Arthur Weld was seasick.

The failure of the floral parade to have sufficient music has been much commented upon. How they could have any parade in the again furious storm of cold wind is really a wonder. To see Teddy Roosevelt the town risked all danger, and Teddy, to give them the chance, risked his life. Our own Governor was very seriously ill from the effects of the cold and cutting wind.

But Milwaukee is waking up in a musical way to a certain extent. Not frightened at the failure of the Luenning Conservatory some years ago, Mr. Boeppler is going to have another in the same place. Mr. Luenning is to have a new building on Grand avenue, and will have a new organization with a goodly corps of teachers, and Mrs. Stacey Williams School of Music, also on Grand avenue, has done an encouraging business for five years.

There is no reason why all the three schools should not have a brilliant and most successful career.

Mr. Boeppler has all the energy in the world, and will be able to gather a large number of pupils from the first.

"The Wisconsin Conservatory of Music was duly incorporated some weeks ago, and will enter upon its career during the coming autumn. The Ethical Building, on Jefferson street, which was constructed a few years ago for conservatory purposes, has been secured, and the business management rests with John H. Frank as president, while W. H. Upmeyer is secretary and treasurer. The artistic management is in charge of Mr. Boeppler, the music director, and Hugo Kaun will conduct the theory and orchestra departments. The piano teachers are Messrs. Boeppler, Liebling, Dodge and Kramer, and the Misses Maud Clement-Smith and Minnie Hamitzer. Vocal teachers are Messrs. Boeppler and Kramer and Miss Jennie Owen. Lessons in elocution will be by Miss Vira E. Welsh. Emil Liebling and Arthur Weld will be the lec-

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turers. Mr. Kaun will instruct classes in harmony, counterpoint and composition. The organ department will be supplied by William Middelschulte and Miss Lillian Way. Violin lessons will be given by Theodore Spiering and Albert Fink, violoncello by Hermann Diestel and Ernst Beyer, flute by Charles Wömpner, oboe by Albin Keil and F. Holtz, double bass by Charles Heiber, French horn by O. Neudeck, cornet by H. Telzner, trombone by O. H. Schemmer, cithern by E. Rentz, and guitar, mandolin and banjo by W. C. Stahl. Music in all branches will be taught, with singing classes for adults and children. There will be recitals by the faculty and by pupils, also lectures, classes in theory and sight reading, while a well selected library of music is provided, all free to students. Free scholarships for talented and deserving pupils will be one of the features. The opening will take place in September, and the catalogue will be ready for distribution about the 15th inst. Application should be made at Mr. Boeppeler's music studio, 426 Jackson street. Mrs. Frances Weil is the assistant secretary.

Such in brief is a resumé of the plans of this new conservatory. Many names on the list of the faculty are familiar to the musical world at large, some as THE MUSICAL COURIER has told of their work here in a local way from week to week. With so much talent combined, and the Lutheran element as backer to begin with, there is no doubt that the new Wisconsin Conservatory of Music will be a success from the first.

And still the Arions are unsettled and in doubt as to their future. My brethren, why should this be thus?

FANNY GRANT.

#### Boston Music Notes.

BOSTON, July 15, 1899.

THE pupils of Miss Harriet S. Whittier gave a most enjoyable song recital in Conservatory Hall, Portsmouth, N. H., which was listened to by a large and appreciative audience. They were ably assisted by Mr. Owen, baritone, and Mr. Perkins, accompanist. The program was exceedingly well arranged and every number finely given. Miss Whittier has every reason to feel proud of the exhibition, as it reflects great credit on her abilities as a teacher.

Following is the program:

Quartet, The Blue Eyes of Spring.....	Ries
Misses Coombs, Wright, Simpson, Kimball, Hall, Cotton, Wendell and Mrs. Owen.	
The Magic Song.....	Meyer-Helmlund
Mr. Parker.	
The Water Lily.....	Bullard
Meg Merrilles.....	Lang
Summer Night.....	Thomas
Miss Hall.	
Alla Stella Confidente.....	Robandi
Miss Wendell.	
'Cello obligato, Mr. Shannon.	
Thy Heart Should Like a Fountain Be.....	Lynes
Love Token.....	Th: me
Miss Simpson.	
Trio, The Mariners.....	Randegger
Miss Wright, Mr. Philbrick, Mr. Gray.	
Oh, Lass Dich Halten Goldne Stunde.....	Jensen
May Morning.....	Denza
Miss Cotton.	
Sunshine Song.....	Grieg
L'Edé .....	Chaminade
Miss Coombs.	
Cavatina, Ah! S'estinto (Donna Caritia).....	Mercadante
Mrs. Owen.	
The Beggar Maid.....	Barnby
The Swallows.....	Cowen
Miss Wright.	
Am Meer.....	Schubert
The Sword of Ferrara.....	Bullard
Mr. Gray.	
Chorus, The Miller's Wooing.....	Fanning
Solos by Miss Simpson and Mr. Owen.	
—Portsmouth Chronicle.	

A chorus concert was given at the Town Hall, Littleton, N. H., by the singing class under the direction of Mr. Wight.

Miss M. Louise Bennett, of Portsmouth, N. H., is substituting at the Middle Street Church for Miss Perkins, of Brockton, during the latter's vacation.

The last of the sacred concerts at the Chicopee Falls Baptist Church, under the direction of Professor Cornell, took place on the 9th. The choir, which numbers thirty voices,

was assisted by Mrs. Beeching and Miss Beeching, of Holroyde.

A song recital was given in the Town Hall, Thompson, Conn., by Edward Brigham, basso profundo, on Saturday, July 1.

The comic opera "Priscilla; or, the Pilgrim's Proxy," was presented in Ellsworth, Me., with a largely local cast of characters. This opera was given four years ago in Ellsworth, and it was in its leading role as Priscilla that Miss Mabel Monaghan, of Ellsworth, scored her first great success, and may be said to be the opening of her career in the world of song on which she has already entered. Miss Monaghan again took the part of Priscilla, and her presentation of it afforded an opportunity to note the improvement in her voice and stage appearance which have been wrought by four years of training under Charles R. Adams at Boston. The leading male part, that of John Alden, was taken by E. M. Waterhouse, of Boston, a Maine man by birth, who was one of the soloists at the Maine Festival last fall. All the other parts were taken by Ellsworth talent, many of them being the same as at the first presentation of the opera four years ago.—Lewiston Journal.

Lyman Powers, one of the original members of the Worcester County Musical Association, died recently in Warren.

The pupils of Miss Anna Grabert gave a recital in Mechanics' Hall, Danbury, Conn.

At the thirtieth annual commencement at Goddard Seminary, Montpelier, Vt., the most successful concert in the school's history was given by the musical departments. Prof. A. J. Phillips is at the head of the vocal department. Mrs. Field, Miss Morrison, Mr. Viau and Mr. McKenzie were the soloists, and Miss Clough and Miss Alice Foster, the graduates in instrumental music.

The pupils of Miss Edith B. Holmes gave a recital at her home in Bradford.

Professor Mietzke, musical director of the Union Church, Springfield, and Mrs. Mietzke will spend the month of August at their old home in Rutland, Vt.

The last of the musical events of the season at Ansonia, Conn., was the recital of the pupils of the Misses Jessie Beecher and Frances Osborne, assisted by Miss Harriet Austin, soprano, of New Haven, given at the home of Mr. and Mrs. J. Newton Williams.

Edward Morgan, organist, has left Waterbury, Conn., for Newark, N. J., where he has a position in one of the principal churches.

The sixth semi-annual recital by the pupils of Miss Bertha D. Reed, assisted by F. S. Barrows, tenor, was given recently.

Miss Fanny Cliff Berry, a well-known pianist from Providence, R. I., is spending July and August in Camden, Me., with her mother.

Moses H. Libby, Jr., has been engaged as director of music at the First Congregational Church in Sanford, Me.

The pupils of Miss Jeanette Alden Gilbert delighted their parents and friends in their recital, which was given in the Universalist Church, Swampscott.

The pupils of Miss Antoinette Gelinas, pianist, 79 Willow street, Woonsocket, R. I., gave a recital at her home. Miss Ernestine Cote, soprano, assisted.

The forty-fifth recital of the Virgil Clavier School, of Portland, Me., was given by J. Harold Lehan at the Baxter Building.

Miss Rebecca Wills and Miss Edith Thurlow, two of the piano pupils of Miss Alice C. Moulton, gave a recital at her residence, Newburyport.

The pupils of Professor McSweeney gave a recital at Central Hall, Pittsfield, assisted by Maximilian Dick, violinist, and Miss Grace Wood, soprano.

A. U. Brander, of Boston, who has charge of the music in the First Baptist Church in Pittsfield, is making an effort to start a class in vocal culture in Dalton.

Miss Harriet P. F. Burnside, of Worcester, Mass., has sent to Charles M. Bent her check for \$1,500 as an unconditional gift to the Worcester County Musical Association in memory of her sister, Miss Elizabeth D. Burnside, who was always deeply interested in the work of the association, a constant attendant at the festival concerts and with her sister a hostess at social functions during the festival week. Miss Harriet Burnside has also always cordially

supported the association in its work, and her gift is another indication of the interest she has in it. Miss Burnside made the gift in the following letter:

17 CHESTNUT STREET.  
Charles M. Bent, Esq., President of the Worcester County Musical Association:

MY DEAR MR. BENT—I wish to give the inclosed check for \$1,500 to the Worcester County Musical Association, in memory of my beloved sister, Elizabeth D. Burnside, to be used in furtherance of the permanent success of the association in which her great love of music led her to take so deep an interest, and with which it is a comfort to me in the desolation of my crushing bereavement to associate her name. Respectfully,  
HARRIET P. F. BURNSIDE.

WORCESTER, July 13, 1899.

The tenth annual festival of the New Hampshire Music Teachers' Association will be held in Music Hall, at The Weirs, July 31 and August 1. The soloists will be as follows: Miss S. Marcia Croft, soprano, Boston; Mrs. Elizabeth Hawkins, soprano, Boston; Mrs. Ada L. Harrington, soprano, Worcester; Miss Dorothy Cole, soprano, Lynn; Miss Adah C. Hussey, contralto, Boston; George Leon Moore, tenor, New York; W. H. Kenney, baritone, New York; Dudley T. Fitts, baritone, Boston; Arthur Foote, pianist, Boston; Harry H. May, baritone, St. Johnsbury, Vt.

State solo performers—Miss Alice B. Coan, soprano, Dover; Miss Bertha L. Harris, soprano, Nashua; Miss Lillian Page, violinist, Laconia; Miss Isabelle M. Farley, soprano, Nashua; Miss Lois M. Chandler, pianist, Laconia; Miss Mary McDonough, soprano, Manchester; Miss Emeline T. Rublee, pianist, Laconia; Miss Edna E. Bartlett, soprano, Lee; Miss Anna L. Melendy, pianist and accompanist, Nashua; Miss Inez Wheeler, pianist, Nashua; Miss Edna Haines, soprano, Lakeport; Miss Grace E. Wiggin, pianist, Dover; Burton T. Scales, baritone, Dover; Miss Mabel S. Coombs, soprano, Somersworth; Milo E. Benedict, pianist, Concord; Miss Ada M. Aspinwall, pianist, Concord; Clarence D. Mooney, accompanist, Newport; Miss M. Josephine Page, accompanist, Laconia; Nina Fletcher, violinist, Nashua; Miss Marion Littlefield Ward, violinist, Nashua; Robert H. Brooks, tenor, Claremont; Miss Alma L. Walker, pianist, Andover.

#### Death of Carl Alves.

CARL ALVES, the singing teacher and husband of the well-known contralto singer, Mrs. Alves, died last Friday at Barsinghausen, Hanover, after a severe illness and operation. Mr. Alves had taught in this city for over twenty-five years. Last May, his health failing, he went to Europe. His wife, and also his pupil, was Miss Kate Nuffer. Her reputation as an oratorio and concert singer is an enviable one. Mr. Alves was universally liked. He leaves two children. The obituary notice will be found in another column.

#### Miss Carrie Hirschman.

Miss Carrie Hirschman, the gifted young pianist, who has had an unusually busy winter professionally, has been engaged at Asheville, N. C., for a series of concerts to be given during the months of August and September. This charming young artist is one of our best lady pianists, and Manager Thrane, under whose direction she has placed her business, is arranging for her a tour of recitals during the coming season.

#### A Talented Young Violinist.

Carl Oscar Klein, son of Bruno Oscar Klein, will appear as solo violinist in St. Nicholas Garden to-morrow night. He will play, with orchestral accompaniment, De Beriot's Seventh Concerto—the three movements. This young violinist is remarkably far advanced for one of his age, and gives promise of a brilliant career.

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**Thrane's Busy Season.**

**M**ANAGER THRANE, through his representative, J. V. Gottschalk, reports an unusual activity in the booking of attractions for the coming season. The list of names of great celebrities presented by Mr. Thrane for the next season is so strong that there is an unusual demand for the artists under his management. Already Petschnikoff, Leonora Jackson, Hambourg, Elsa Ruegger, Frances Saville, Martinus Sieveking and Alberto Jonás have been booked with the principal symphony orchestras of this country, some making their débüt in America with the New York Philharmonic Society, others with the Boston Symphony, some with the Chicago Orchestra, the Cincinnati Symphony Orchestra and the St. Louis Symphony Society.

Leonora Jackson, who will be available only from January to April, has already been booked for twenty-five concerts, and Mr. Thrane is receiving inquiries for her artistic services from all over the country.

Petschnikoff, the Russian violinist, who will make his débüt in America with the New York Philharmonic Society on November 17 and 18, is continuing his furore in Europe by his marvelous playing, and he now announces a recital in London in October, prior to his sailing for America. It was originally intended to give only fifty concerts by this great artist, but as nearly that complement has already been booked for him, Mr. Thrane will try to secure the artist for a second series, if possible.

Elsa Ruegger, the little Swiss 'cellist, who has been made to appear in some biographies as being thirty years of age, when she is not yet eighteen, has had a most remarkable career for a miss of her years, having appeared with all the principal musical organizations and before some of the crowned heads of Europe. Twice was she commanded to appear before the Imperial Court of Germany at Berlin, once before their Royal Highnesses the Duke and Duchess of York, also before the Queen of Roumania, the celebrated Carmen Sylva. She is said to extract from the 'cello the tone which great violinists get from the violin. Miss Elsa will make her débüt in America with one of the symphony orchestras, and Manager Thrane has already arranged a number of concerts for this gifted young artist.

Mark Hambourg, the young Russian pianist, is booked to appear with the New York Philharmonic on December 8 and 9, in New York, and Mr. Thrane is negotiating for a number of dates with the Boston Symphony and Chicago Thomas orchestras. Hambourg's recitals in London have been a series of ovations, the press and public being unanimous in pronouncing him an "extraordinary pianist."

Martinus Sieveking, the Dutch pianist, is being booked for a series of forty concerts, not to extend further than Chicago, and he will play on this tour two new concertos with orchestra.

Frances Saville, the prima donna, who was with the Grau Opera Company for the past seasons, has been secured by Manager Thrane for a series of concerts to be given from December 15 to February 15, as this is the only time at which she could be released from the Vienna Opera House, where she is now singing. Madame Saville has already been engaged for the principal festivals for the coming season, and was reluctantly compelled to decline an engagement for the Worcester Festival, not being able to be here so early in the season.

In addition to his European artists, Manager Thrane has done some excellent work for his American artists, for George Hamlin and W. Theo. Van Yorx, tenors; Louise B. Voigt, soprano, and Grace Preston, contralto, have been engaged as soloists for the great Worcester Festival.

Frank King Clark, the young basso, of Chicago, who has had such phenomenal success the last few years, has been taken into the flock by Manager Thrane, and is being booked for the leading oratorios to be presented next

season, chief among which are the Apollo Club, of Chicago, which will be Mr. Clark's fifth appearance with that organization since June, 1898, and on December 11, this year, he will sing "Samson and Delilah." Mr. Clark has also been booked for "The Messiah," in St. Louis, with the Choral Symphony Society, and for the same work in Milwaukee with the Arion Club.

Alberto Jonás, the eminent pianist, is also being booked by Mr. Thrane for a series of piano recitals.

Marguerite Stilwell, the young pianist, is being booked for numerous concerts in connection with the little Swiss 'celliste, Elsa Ruegger.

The services of Katherine Bloodgood, America's great contralto, are, as usual, in great demand, and Manager Thrane is arranging for her an extended tour of recitals.

Katherine McGuckin, contralto; Leontine Gaertner, 'cellist; Evta Kileski, soprano, and Victor Harris' Quartet have been booked for some of the most important concerts in the East.

Never before in the history of a musical season have bookings commenced so early and been so promising than they are this year for Mr. Thrane, and it has caused this enterprising manager to decide to go out West himself during the summer to close some important engagements, while Mr. Gottschalk takes charge of the office and Eastern engagements. Already every mail is bringing to the office dates booked by this young and most enterprising manager.

**An Important Arrangement.**

Manager Charles L. Young, during his visit last week to Chicago, arranged with Mrs. Florence Hyde Jenckes, whereby she will act as his Western representative, where she has charge of the offices at Suite Nos. 641-642 Fine Arts Building. Mrs. Jenckes, who is well known to the musical world, will arrange for engagements and look after the many other details that have made Mr. Young's business so extended. The importance of this new arrangement cannot be overestimated and will be of the greatest importance to those many artists who have placed themselves under Mr. Young's management.

**Mme. Rosa Linde.**

Mme. Rosa Linde, the contralto, will during the coming season be heard in the more prominent cities of the United States, under the management of Charles L. Young. Few singers now on the concert stage possess a more charming personality or a finer voice than Madame Linde. Under Mr. Young's direction Madame Linde will be heard often during the winter season. One of the most notable of her engagements is for the concert to be given Sunday evening, November 11, in the Metropolitan Opera House.

Ferdinand and Herman Carré, directors of the New York Institute for Violin Playing and School for Piano and Vocal Culture, left New York last week for Nantucket, Mass., where they will spend the summer. The Messrs. Carré will return to New York and resume their professional duties at their institution about the middle of September.

**Miss Marguerite Stilwell.**

**M**ARGUERITE STILWELL, the young American pianist, who has just returned from Europe, is to appear in concerts during the coming season under the management of Victor Thrane. She brings with her a number of testimonials from well-known artists, musicians and critics abroad who have heard her play, and who predict with confidence a success for her in her native country.

Miss Stilwell was born in Utica, N. Y., and showed her love for music at a very early age. When but a little girl she sang in a number of public entertainments, and her piano studies were begun at the age of eight. She was graduated from the Utica Conservatory in 1892, with high honors, and was awarded the gold medal, and started at once for Vienna. Here she spent year under Epstein, of the Vienna Conservatory. On her return to this country she showed such a promise for still higher attainments that her friends, the well-known Herreshoffs, of Rhode Island, and others arranged to send her to Berlin for a number of years. Miss Stilwell has spent five winters in Berlin, pursuing her studies under Heinrich Barth, at the Royal Hochschule, and afterward with De Pachmann.

Miss Stilwell was one of the eleven pianists selected from seventy-five competitors at the entrance examinations at the Hochschule. Joachim, the director, stepped forward as soon as she had finished playing, telling her that she was accepted and congratulating her on her playing of Brahms.

Vladimir de Pachmann was one of the first to encourage Miss Stilwell in her career. He heard her play in this country when she was but sixteen years of age, and a few years afterward, when she became his pupil, took the greatest interest in her, giving her several lessons a week. In speaking of his pupil a short time ago to one of his friends in London he said: "You must hear her play. She is only a young girl, but plays like a man."

Bernhard Stavenhagen, the pianist and conductor of the Royal Opera at Munich, writes: "Miss Stilwell has a great talent, and I feel safe in predicting for her a successful career as a concert pianist."

Of her playing at one of the Dresden orchestral concerts in January last, Stark, the music critic of the *Dresdner Nachrichten*, said: "Miss Marguerite Stilwell, a young American pianist, was enthusiastically applauded for her playing of the Polonaise Brillante, op. 22, of Chopin, with orchestra, and for shorter solos of Liszt. Miss Stilwell performed these compositions with a clear cut technic and in a thoughtful manner. She met with a fine and well merited success. The orchestral accompaniments were by the Gewerbehaus Capelle under Trenkler."

Miss Stilwell is a decided blonde, and has a pleasing personality and attractive stage presence. She has the rare gift of being able to hold the attention of a large audience from the beginning to the end of her programs. She is endowed with the artist temperament, and is singularly magnetic. Possessing all the essential qualities of the great artist, there is no reason why Miss Stilwell should not reach a very high niche. She is on the threshold of a brilliant career.

John Francis Gilder, the pianist, is spending a week in Massachusetts.

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DR. ANTONIN DVORAK is still composing. He has just produced at Prague his new symphonic poem, "Holoubek," in English "The Little Dove."

CAMILLE SAINT-SAENS, ever an eccentric bird of passage, is still in South America, and at Rio Janeiro. So he did pass through New York last spring, as was related in THE MUSICAL COURIER.

PLUNKET GREENE, the English baritone, married June 17 Miss Gwendoline Parry, the daughter of Sir Hubert Parry, the composer and director of the Royal College of Music, London. Fickle Plunket!

JUSTICE LEVENTRITT of the Supreme Court has decided that an express company is liable for damages to a violin in transit. This decision grew out of the suit of Emmanuel Campe against the Adams Express Company.

BECAUSE the great and only E. Evergreen Rice was not on hand to "conduct" the orchestra of the Madison Square Roof Garden, there was a falling out in the management. Mr. Rice is now beaming on affairs at the Casino roof.

THAT clever novelist, R. S. Hichens, author of "The Green Carnation," "Flames" and other books, has resigned his post of music critic on the London *World*. Mr. Hichens will devote himself to play writing. His successor is Alfred Kalisch, a young man of liberal views.THEY are trying to suppress the street piano up in Rhode Island. The *Evening Sun* wonders why—Rhode Island being "such a small State." Yes; but one of these modern perambulating grand pianos could be heard all over Texas. In New York city a crusade against these peace destroyers would be appreciated.

IN answer to the request of J. F. M. we can only say that he had better apply to the business management of the Boston Symphony Orchestra for volumes of Mr. Aphor's analytical programs. We do not know how to secure the bound programs of European orchestras, unless by writing the management. There are few orchestras abroad that can compare to either the Chicago or Boston Symphony orchestras.

THE *Herald* last week published the story of the suicide of Miss Alice R. Moffett, in Geneva. The young lady was a Philadelphian and is reported to have killed herself because of a hopeless love for Leoncavallo, the composer. If this is so, why give the painful story publicity? If it is not so, then a worthy musician and gentleman is sadly libeled. Men and women do kill themselves for love, but in this case the composer was not a contributory cause. Leoncavallo was in London last week, but an affection of the eyes prevented him from conducting his opera.HOW cruel is the *Sun* at times. Last Sunday it contained this nerve-shattering paragraph:

Sarah Bernhardt is the most striking instance of the youthfulness of women in public life. While her skin is smooth and clear, Adelina Patti is pasted over with cosmetics until she can smile only with difficulty. Madame Bernhardt moves with the agility of a cat, while Madame Lehmann treads with great care. Modjeska retains little suggestion of youthful strength. Yet the French actress is at least as old as any of them."

"At least as old" is hard on Lilli and Addie!

A sign of prosperity in the musical community, we do not think the following personal from last week's *Herald* can be excelled:

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GERHART HAUPTMANN'S poetic "The Sunken Bell" has been given with music at Berlin. Heinrich Zoellner, formerly of this city, is the composer. The experiment is not favorably spoken of. In London Isidore de Lara's opera, "Messaline," was produced at Covent Garden. De Lara is the composer of "Amy Robsart." When "Messaline" was first given at Monte Carlo THE MUSICAL COURIER contained an exhaustive review of its merits and weaknesses. It is melodious—de Lara's lyrics are pretty—but structurally and orchestrally the work is not said to be strong.

THE first annual report of the Music Department Commissioners of Boston is in print, and, according to last Saturday's *Evening Post*, is quite optimistic. The commission finds that Boston is becoming quite musical, and a genuine musical atmosphere may be created with the outlay of more money. "Our symphony concerts, operas and other concerts are practically barred from the people at large on account of the high charge for admission to them." This is not very encouraging to Mr. Higginson and his work.

Over \$9,000 was spent last season by the Music Department. This seems practical philanthropy.

MME. FANNIE BLOOMFIELD ZEISLER, as has been announced in THE MUSICAL COURIER, will leave for Europe about next Christmas. She will play there three or four months. Madame Zeisler is greatly concerned over the loss of all the programs of the defunct Beethoven Society concerts of Chicago. She made her début at these concerts, Carl Wolfsohn conducting. She is desirous of securing any program on which she figured as solo pianist, between the years 1874 and 1878. Any of our subscribers having such programs will greatly oblige Madame Bloomfield Zeisler by addressing her at her residence, 568 Division street, East, Chicago. These programs are rare, but there should be some in existence.

## JEAN DE RESZKE, M. V. O.

PEOPLE have wondered why the Queen bestowed on Jean de Reszké the Victorian order, but there is really no occasion for wonder. His appearance at Windsor revived for the venerable sovereign memories of her early youth, of the dramatic performances at Bartlemy Fair or on some primitive village green. In those old days when her Uncle Billy was king—a king, by the way, who had a taste for theatrical persons and collected the salaries of one of them whenever the ghost walked—in those old days the company of wandering artists gave the public a taste of their quality by "parading" in costume. How the yokels used to stare at the short-skirted Columbine, and the maids at the bespangled harlequin, and all used to shiver at the heavy villain clothed in a scowl and a cloak! Such visions must have returned to the old lady's memory when Jean de Reszké appeared before her in his full costume of Lohengrin. It was a very delicate attention on his part, and showed his enthusiasm for art for art's sake without any base admixture of advertisement.

THE MUSICAL COURIER is sorry to say that the

idea is not quite original with Jean de Reszké, M. V. O. It suggested some weeks ago that on the occasion of Mr. Grau's much needed benefit it would be a good thing for Jean to sit in the box office dressed for *Tristan*, and Edouard act as usher in the costume of Mephistopheles. But we never hoped that these artists would carry it out so thoroughly. They not only went to supper in costume, but they made the whole journey from London to Windsor in costume. Since the enthusiastic Othello who blacked himself all over, such self-sacrifice for art's sake has never been seen. We sincerely congratulate Pan de Reszké on being able to add to his titles the mystic letters M. V. O., like Maurice Mather, Alfred Gedeon Delwege, Sir Arthur Sullivan and Li Hung Chang.

Meanwhile, according to London reports, he has added to his repertory a choice collection of catchy coon song and rag-time melodies, with which he delights the guests of Lady de Grey. As this lady is the "angel" of the Covent Garden Opera House, she will doubtless insist next season that Jean does a turn on that classic stage, by way of elevating art.

#### NEW STRENGTH FOR NEXT YEAR.

If the carefully taken auguries have told the truth, the approaching season in brilliancy and artistic attributes will be one of the most memorable on record. Everything seems to have been imbued with new life, while artists, managers and public are preparing to make new records in all directions next year. This vigor is felt in every portion of the country, and unless the opera should again absorb a large portion of the money really intended to assist national enterprises, there is no present possibility of estimating what strides will be made during the season. There has been a general exodus of teachers, singers and artists in general, who have hastened abroad or to the country with an amazing amount of summer work mapped out for them. Sub rosa, it may be believed that it was with fire in their eyes that so many of America's leading vocal teachers went on systematic tours through Europe. Any new ideas which may come before their vision will be appropriated bodily and borne back to us, for these members of America's artistic advance guard are progressive and observing to a degree. While the teachers are mentally depopulating Europe, throughout the mountains and woods of America and Canada may be found singers, violinists and pianists who absorb fresh ozone and do lengthy stunts in practicing daily. Repertoires are being lengthened by the yard, while the tone of the system is brought up to perfection. There is nothing like fresh air and work to make health and happiness. Many of our well-known writers and artists are at the seaside, but wherever they are they are keeping a fixed and glaring eye upon the approaching season. Directors of musical clubs throughout the country have planned remarkable programs for the coming series of concerts, in which the classics of ancient vintage will be given with as much reverence as the most modern compositions, and it is being whispered about that the American composer will be a prevalent feature of these entertainments.

The soloists are shaking hands with the managers and fairly chuckling over engagements which are pouring in from all sides, while the managers have almost forgotten how not to smile. New men will appear as orchestral leaders, and many interesting débuts will appear as full-fledged professionals, while Europe sends a goodly array of high-class artists. To be sure, a few artists we had hoped to have with us have deemed it wise not to come over, but we will, nevertheless, make a number of new and valuable friends, and the circle of friends can never be too large. In the fall, with shrieking whistles, clanging bells and delicious

anticipatory racket, the steamships and cars will deposit upon American banks rather dusty but brown, fat, healthy and happy artists who have flocked home, with an unappeasable appetite for work, from Europe and the glades, fens and moors of America's rural districts. They will be full of new ideas, new life and new energy, and we are ready for them. Then they will scatter around through the country, filling the engagements already booked for them, and we hope, by sheer force of numbers and courage of mighty conviction, will wrest from the opera combine all the money which it cannot legitimately earn; in other words, that our own people will divide among themselves the million dollars or so annually taken out of the country and away from them by the musical pickpockets of Europe. It will be a great season and mighty deeds will be done. During it some of the decisive battles for "America" or "Europe" will be fought good-naturedly, but sternly, and the American cause will win if one is privileged to argue from analogy or to judge the future from the past. It will be a rested, vigorous army which will return to us and one well calculated to do glorious battle. Casting a glance into the future one is assured that the resumé made from the events of the approaching season will be unparalleled, and it will once more chronicle the energetic strides made by us for America and art.

#### IL BEL CANTO.

THE MUSICAL COURIER of May 24 published under the above title some remarks on the state of vocal instruction in Italy. The article was based on statements made by Prof. Sulli Firaux contained in a letter on "Modern Singers and the Theatre," addressed to the Minister of Public Instruction, in which he recommended Government supervision of schools and teachers of music. We owe to the courtesy of Prof. Libero Vivarelli a copy of a paper by him on the same subject.

The proposition that teachers of music should have a special diploma has often been made, and looks specious enough. But as Vivarelli points out, it is more difficult in the case of singing to judge of the competence of a teacher by examination than in any other art. It is not enough to be a great singer, for it is one thing to sing and another to teach singing. The latter function requires experience in voices, quick observation, good traditions of a good school, and good general culture. He very properly observes, in reply to those who lay the main stress on the example of the teacher, that such an example, while often useful, is in many cases out of place, for how could a basso teach by example a baritone, or a baritone a tenor or a soprano? Great singers, too, are apt to judge of the voices and capacities of their pupils by their own. What they have done they are inclined to think others may do. It has been, however, often pointed out that persons of a vigorous constitution and with powerful thoracic muscles can easily sustain a higher tessitura than that indicated by their vocal organ, while others who have every characteristic of a naturally high voice can fail, owing to weakness in their respiratory conditions. The case is more difficult when we come to intermediate voices, especially when their possessors wish to go on the stage with a voice of a well recognized category.

Here comes in the great trouble—the haste to appear in public. In past days there were great women who could with equal facility execute the parts of soprano, mezzo soprano or contralto, and pass from one to another without injury. They could do so because their training was long and slow; they were not kept too long on one register to the resulting injury of the other, but well exercised on the notes common to both. Such slow proceedings are nowadays impossible.

Let us hear what Professor Vivarelli tells us of

aspirants for opera in Italy. "In Italy," he says, "those who devote themselves to the operatic career come from the less wealthy classes. The men especially are almost all workingmen, who can scarcely read or write, who know nothing of music, often cannot understand the meaning of the words they sing, are too poor to go to good teachers, or hire a piano to practice with, and who must get through their studies quickly, as their is need, urgent need, to make a début. The more ignorant these aspirants are the more conceited they are, and when they have succeeded in reaching a high note, then, in their opinions, everything else is secondary. Is it any wonder that their début is a failure?"

"Another trouble is that they all aspire to the theatre. In the present state of ecclesiastical music in Italy they can do nothing else, for even the richest choirs do not offer a soloist a better salary than a porter's. The case is worse when we come to salon singing. In other countries singing in private houses offers a brilliant and lucrative career. In Italy they are expected to sing for nothing. Yet such a career is especially for voices of little compass. A mezzo soprano, a baritone with a good sympathetic voice, not strong enough for dramatic roles, a tenor who cannot reach B natural could find here their best field. But it must be remembered that this career really requires more general culture than that of the theatre."

Such is the lamentable condition of musical aspirants and musical instruction in Italy. There is much in it which may arouse reflection in America, even although conditions of life and opportunities are so different from what they are on the Peninsula. Signor Vivarelli's suggestions for the reform of musical instruction we will return to on a future occasion.

#### Sara Anderson.

It has been our pleasing duty to repeatedly record the successes of our accomplished townswoman Miss Sara Anderson. To-day we annex notices of this lady's performance in the West:

Miss Sara Anderson received enthusiastic applause for her rendering of the air from "Lakmé" by Delibes, which she sang with orchestral accompaniment. She was repeatedly recalled and overwhelmed with floral tributes. The artist, by her admirable performance and her personal magnetism, roused to stormy enthusiasm the hearts of the public of this city, and also of the professional visitors, and can be sure of finding in all her later visits a cordial welcome in Cincinnati.—Cincinnati Volksblatt, July 1, 1899.

Miss Sara Anderson had great success with Elizabeth's air from "Tannhäuser," "Dich theure Halle," which she sang excellently with orchestral accompaniment. Miss Anderson possesses a noble soprano voice of superior sweetness and remarkable clearness. Her voice is not of overpowering volume, but perfectly suffices to fill this gigantic hall, and that not so much by its fullness of sound as by its astonishing carrying property. Moreover, the artist sings with intelligence and thorough understanding, two qualities which in this period of obtrusive mediocrity cannot be too highly valued. The public displayed unusual enthusiasm, and Miss Anderson was repeatedly recalled and at each appearance was presented with flowers.—Cincinnati Volksblatt.

Miss Sara Anderson, who had already on her previous appearances made such an extremely favorable impression, gained thousands of additional admirers by the admirable manner and style in which she rendered Tchaikowsky's "Les Adieux de Jeanne d'Arc," and toward the end of the evening Liszt's "Lorelei." Miss Anderson is a great artist, who, not only by her noble vocal resources, but by her truly royal beauty, will always make a favorable impression on the public. —Der Sonntagsmorgen, July 2, 1899.

Miss Anderson rose to the full measure of her vocal and artistic qualities in the aria from "Jeanne d'Arc," by Tchaikowsky. It is gratifying to know that she has left the good impression she really deserves to leave.—The Enquirer, Cincinnati.

Miss Anderson sang "Les Adieux de Jeanne d'Arc." She deserved the applause she won, not only for her careful, intelligent singing, but for bringing forward a composition but rarely heard in this country.—Commercial-Tribune, Cincinnati.

#### Harriett E. Barrows' Song Recital.

The song recital given by the pupils of Miss Harriett E. Barrows, at her studio in the Conrad Building, Providence, R. I., on the evening of June 29, was a decided success. Miss Barrows herself has a vibrant mezzo soprano voice, and her teaching has had unusual success, she being a vocalist cultured entirely in Providence under the direction of D. S. Babcock. Miss Barrows was assisted at her recital by Albert Foster, the well-known violinist, who played with his usual brilliancy a fine solo. The songs by the pupils evinced the most careful training, and the audience was highly delighted.



THE CHOPIN PRELUDES.

## I.

THE Preludes bear the opus number 28 and are dedicated to J. C. Kessler, the composer of well-known piano studies. It is only the German edition that bears his name, the French and English being inscribed by Chopin à son ami Pleyel. As Pleyel advanced the pianist 2,000 francs for the Preludes he had a right to say: "These are my Preludes." Niecks is authority for Chopin's remark: "I sold the Preludes to Pleyel because he liked them." This was in 1838, when Chopin's health demanded a change of climate. He wished to go to Majorca with Madame Sand and her children, and had applied to the piano maker and publisher, Camille Pleyel. He received but five hundred francs in advance, the balance being paid on delivery of the manuscript. The Preludes were published in 1839, yet there is internal evidence which proves most of them composed before Chopin's trip to the Balearic Islands. This will upset the very pretty legend of the music making at the monastery of Valdemosa. Have we not all read with sweet credulity the eloquent pages in George Sand in which the storm is described that overtook the novelist and her son Maurice. After terrible trials, dangers and delays, they reached their home and found Chopin at the piano. Uttering a cry, he arose and stared at the pair. "Ah! I knew well that you were dead." It was the sixth prelude, the one in B minor, that he played, and dreaming that "he saw himself drowned in a lake; heavy, ice cold drops of water fell at regular intervals upon his breast; and when I called his attention to those drops of water which were actually falling upon the roof, he denied having heard them. He was even vexed at what I translated by the term, imitative harmony. He protested with all his might, and he was right, against the puerility of these imitations for the ear. His genius was full of mysterious harmonies of nature."

Yet this prelude was composed previous to the Majorcan episode. "The Preludes," says Niecks, "consist—to a great extent, at least—of pickings from the composer's portfolios, of pieces, sketches and memoranda written at various times and kept to be utilized when occasion might offer."

Gutmann, Chopin's pupil, who nursed him to the last, declared the Preludes to have been composed before he went away with Madame Sand, and to Niecks personally maintained that he had copied all of them. Niecks does not go so far, for there are letters in which several of the Preludes are mentioned as being sent to Paris. The Chopin biographer reaches the conclusion that "Chopin's labors on the Preludes were confined to selecting, filing and polishing." This seems to be a sensible solution.

Robert Schumann wrote of these Preludes: "I must signalize them as most remarkable. I will confess I expected something quite different, carried out in the grand style of his studies. It is almost the contrary here; these are sketches, the beginning of studies, or, if you will, ruins, eagles' feathers, all strangely intermingled. But in every piece we find in his own hand, 'Frederic Chopin wrote it.' One recognizes him in his pauses, in his impetuous respiration. He is the boldest, the proudest

poet soul of his time. To be sure the book also contains some morbid, feverish, repellent traits; but let everyone look in it for something that will enchant him. Philistines, however, must keep away."

It was in these Preludes that Ignaz Moscheles first understood Chopin and his methods of execution. The German pianist had found this music harsh and dilettantish in modulation, but Chopin's originality of performance—"he glides lightly over the keys in a fairy-like way with his delicate fingers"—quite reconciled the elder man to this strange music.

For Liszt the Preludes were modestly named, but "are not the less types of perfection in a mode created by himself, and stamped like all his other works with the high impress of his poetic genius. Written in the commencement of his career, they are characterized by a youthful vigor not to be found in some of his subsequent works, even when more elaborate, finished and richer in combinations; a vigor which is entirely lost in his latest productions, marked by an over-excited sensibility, a morbid irritability, and giving painful intimations of his own state of suffering and exhaustion."

Later I propose to show that Liszt, as usual, erred on the sentimental side. Chopin, being essentially a man of moods—like many great men, and not necessarily feminine in this respect—cannot always be pinned down to any particular period. Several of the Preludes are very morbid—I purposely use these words—as is some of his early music, while he seems quite gay before his death.

"The Preludes follow out no technical idea, are free creations on a small basis, and exhibit the musician in all his versatility," says Louis Ehlert. "No work of Chopin's portrays his inner organization so faithfully and completely. Much is embryonic. It is as though he turned the leaves of his fancy without completely reading any page. Still, one finds in them the thundering power of the Scherzi, the half satirical, half coquettish elegance of the Mazourkas, and the southern, luxuriously fragrant breath of the Nocturnes. Often it is as though they were small falling stars dissolved into tones as they fall."

Jean Kleczynski, who is credited with understanding Chopin, himself a Pole and a pianist, thinks that "people have gone too far in seeking in the Preludes for traces of that misanthropy, of that weariness of life to which he was prey during his stay in the Island of Majorca. \* \* \* Very few of the Preludes present this character of *ennui*, and that which is the most marked, the second one, must have been written, according to Tarnowski, a long time before he went to Majorca. \* \* \* What is there to say concerning the other Preludes, full of good humor and gaiety—No. 18, in E flat; No. 21, in B flat; No. 23, in F, or the last, in D minor? Is it not strong and energetic, concluding, as it does, with three cannon shots?"

Willeby in his "Frederic Francois Chopin" considers at length the Preludes. He agrees in the main with Niecks, that certain of these compositions were written at Valdemosa—Nos. 4, 6, 9, 13, 20 and 21—and that "Chopin, having sketches of others by him, completed the whole there, and published them under one opus number. \* \* \* The atmosphere of those I have named is morbid and azotic; to them there clings a faint flavor of disease, a something which is overripe in its lusciousness and febrile in its passion. This in itself inclines me to believe they were written at the time named."

This is all very well, but Chopin was faint and febrile in his music before he went to Majorca, and the plain facts adduced by Gutmann and Niecks cannot be passed by. Henry James, an admirer of Madame Sand, admits her utter unreliability, and so we must look upon her evidence as romantic and by no means infallible. The case now stands: Chopin may have written a few of the Preludes at

Majorca, filed them, finished them, but the majority of them were in his portfolio in 1837 and 1838. Op. 45, a separate Prelude in C sharp minor, was published in December, 1841. It was composed at Nohant in August of that year. It is dedicated to Mme. la Princesse Elizabeth Czernieff, whose name Chopin confesses in a letter he knows not how to spell.

## II.

Theodore Kullak is curt and pedagogic in his preface to the Preludes—translated by Albert Ross Parsons, Schirmer edition. He writes:

"Chopin's genius nowhere reveals itself more charmingly than within narrowly bounded musical forms. The Preludes are, in their aphoristic brevity, masterpieces of the first rank. Some of them appear like briefly sketched mood pictures related to the nocturne style, and offer no technical hindrance even to the less advanced player. I mean Nos. 4, 6, 7, 9, 15 and 20. More difficult are Nos. 17, 25 and 11, without, however, demanding eminent virtuosity. The other Preludes belong to a species of character—*étude*. Despite their brevity of outline they are on a par with the great collections op. 10 and op. 25. In so far as it is practicable—special cases of individual endowments not being taken into consideration—I would propose the following order of succession: Begin with Nos. 1, 14, 10, 22, 23, 3 and 18. Very great bravura is demanded by Nos. 12, 8, 16 and 24. The difficulty of the other Preludes, Nos. 2, 5, 13, 19 and 21, lies in the delicate piano and legato technic, which, on account of the extended positions, leaps and double notes, presupposes a high degree of development."

This is an eminently common sense grouping. The first prelude, which, like the first *étude*, begins in C, has all the characteristics of an impromptu. We know the wonderful Bach Preludes, that grew out, a free improvisation to the collection of dance forms called a suite, and the preludes which precede his fugues. In the latter Bach sometimes exhibits all the objectivity of the study or toccata, and often wears his heart in full view. Chopin's Preludes—the only Preludes to be compared to Bach's—are largely personal, subjective, even intimate. This first one is not Bachian, yet it could have been written by no one but a devout Bach student. The pulsating, passionate, agitated, feverish, hasty qualities of the piece are modern; so is the the changeful modulation. It is a beautiful composition, rising to no dramatic heights, but questioning and full of life. Klindworth writes in triplet groups, Kullak in quintolets. Breitkopf & Härtel do not. Dr. Hugo Riemann, who has edited a few of the Preludes, phrases the first bars thus:



Desperate and exasperating to the nerves is the second prelude in A minor. Chopin seldom wrote ugly music, but is this not ugly, forlorn, despairing, discordant music? It indicates the deepest depression in its sluggish, snake-like progression. Willeby finds a resemblance to the theme in the first nocturne. And such a theme! The Tonality is vague, beginning in E minor. Chopin's method of thematic parallelism is here very clear. A small figure is repeated in descending keys until hopeless gloom and melancholy are reached in the closing chords. Here Chopin is morbid, here are all his most antipathetic qualities. Aversion to life—in this music he is a true Lycanthrope—a self-induced hypnosis, a mental, an emotional atrophy are all present.

Kullak divides the accompaniment, difficult for small hands, between the two. Riemann detaches the eighth notes of the bass figures, as is his wont,

for greater clearness. Like Klindworth, he accents heavily the final chords. He marks his metronome 50 to the half note. All the editions are *Lento* with *alla breve*.

That the Preludes are a sheaf of moods, loosely held together by the rather vague title, is demonstrated by the third, in the key of G. The rippling, rain-like figure for the left hand is in the nature of a study. The melody is delicate in sentiment, Gallic in its *esprit*. A true *salon* piece, this prelude has no hint of artificiality. It is the precise antithesis to the mood of the previous prelude. Graceful and gay, the G major prelude is a fair reflex of Chopin's sensitive and naturally buoyant nature. It requires a light hand and nimble fingers. The melodic idea requires no special comment. Kullak phrases it differently from Riemann and Klindworth. The latter is the most preferable. Klindworth gives 72 to the half note in his metronomic marking, Riemann only 60—which is too slow—while Klindworth contents himself by marking a simple *Vivace*. Regarding the fingering one may say that all tastes are pleased in these three editions. Klindworth's is the easiest. Riemann breaks up the phrase in the bass figure. I cannot see the gain on the musical side.

Niecks truthfully calls the fourth prelude in E minor "a little poem, the exquisitely sweet, languid pensiveness of which defies description. The composer seems to be absorbed in the narrow sphere of his *ego*, from which the wide, noisy world is for the time shut out." Willeby finds this prelude to be "one of the most beautiful of these spontaneous sketches; for they are no more than sketches. The melody seems literally to wail, and reaches its greatest pitch of intensity at the *stretto*." For Karasowski it is a "real gem, and alone would immortalize the name of Chopin as a poet." It must have been this number that impelled Rubinstein to assert that the Preludes were the pearls of his works. In the Klindworth edition, fifth bar from the last, the editor has filled in the harmonies of the first six notes of the left hand—added thirds, which is not reprehensible, although uncalled for. Kullak makes some new dynamic markings and several enharmonic changes. He also gives as metronome 69 to the quarters. This tiny prelude contains wonderful music. The grave reiteration of the theme may have suggested to Peter Cornelius his song "Ein Ton." Chopin makes a melodic unit, and one singularly pathetic. The whole is like some canvas of Rembrandt, in which a single *motif* is powerfully handled; some sombre effect of echoing light in the profound of a Dutch interior. For background Chopin has substituted his soul, but no one in art, except Bach or Rembrandt, can paint as Chopin did in this composition. Its despair has the antique flavor, and there is a breadth, nobility and proud submission quite free from the tortured, whimpering complaint of the second prelude. The picture is small, but the subject large in meanings.

(To be concluded.)

#### The Last D'Arona Graduate.

The last graduate in this country of Mme. Florenza d'Arona's special teachers' course is Miss Jeanne Arone, who received her diploma May 22, authorizing her to teach the d'Arona method. Miss Jeanne Arone was a bright, intelligent pupil, and passed with credit a rigid, strict examination. She is now prepared to receive pupils at her residence, 1219 Madison avenue.

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#### SCALES AND INTERVALS.

By S. A. HAGEMAN, A. M., M. D.

[WRITTEN ESPECIALLY FOR THE MUSICAL COURIER.]

ALTHOUGH the art of music has many votaries who render untiring and unstinted homage to this great source of exalted pleasure, it is a matter of wonder and surprise that so little is said and written or known of music from a mechanical or mathematical point of view.

May the writer have the pleasure of beguiling some of the great throng of ardent music lovers into a contemplation of this exquisite art in this its more material aspect, assuring them in advance that the subject properly presented and properly approached will not prove barren either of pleasure or profit, but that familiarity with the mechanism and mathematics of music will both broaden their abilities and add to their pleasures?

No one can possibly turn to nature and nature's laws and operations without profit of the most substantial kind.

The voice of nature is the voice of God, and familiarity with her workings is, so far, familiarity with the thoughts of the Creator of all things. No wonder, then, that these matters infinitely transcend in worth and importance all the artificial erudition and attainments of finite man.

In the contemplation and investigation of nature's laws we are met at every point with astonishing simplicity of means and the accomplishment thereby of the most sublime and far-reaching results.

Research into the world of sound is no exception to this. How wonderful, simple and profuse is the mechanical provision for the effects of tone and for that divine art which of all arts is alone the heritage of ransomed souls and angel bands and the chosen vehicle of eternal praise, glad anthems and ecstatic joy!

The elementary sounds which form the scale make it not the product of human inventive genius, but place its foundation in nature. Its intervals are simple, definite and precise. No difference of opinion or argument finds place as to what they are or should be.

If a given musical tone has twice as many vibrations per second as another tone the one forms an octave to the other.

No one would contend for an instant that an octave might be a little larger or a little smaller, but ear and theory accept only the precise interval and uniformly tune it and sing it with all the accuracy and precision attainable. To do this is perfectly natural. Indeed, to sing it false would be almost as difficult as it is undesirable.

Now, as 2 is the simplest number save unity, so the octave is the simplest interval, and also the most prominent.

Two vibration numbers always represent octaves, where one is double the other; and we can always get the vibration number of the octave above or below by simply multiplying or dividing the given number by two.

Now 3 is the next simplest number, and if we use it for a multiplier we get the tone next in simplicity and prominence, viz., the fifth above the octave, and if we now introduce two as a divisor we lower it an octave and bring it down between the two octave tones previously formed.

Such simplicity marks our subject, that all the tones used in music have vibration numbers, formed on any assumed number, by multiplying and dividing by the three simplest prime numbers, 2, 3 and 5.

If we attempt to go further and use 7 in the same manner, our perceptive faculties revolt; we find we have transgressed the limits of simplicity; the tones thus formed are beyond our musical grasp and consequently useless and offensive.

The feeling we should experience if a merchant should inform us that this piece of goods is sold at 6 1-5 cents per yard and that at 12 1-3 would be a fair illustration of the effect upon our musical sense if cumbersome and complicated ratios were incorporated into tone intervals instead of the exceedingly simple ones mentioned.

Herein lies a great truth, or principle, or law, that has an application to the whole art and science of music: There must be an all pervading simplicity—there must be a perceptible connection or relationship to all that has gone before, whether it be theme, phrase, chord, interval or progression; the musical sense must be able to connect and refer every individual part to the whole scope and scheme of the work, or it is confused and offended instead of being soothed into peaceful satisfaction.

This demand for simplicity and logical connection is not confined to music or the musical sense. It pervades all human faculties and works, enters into every law of

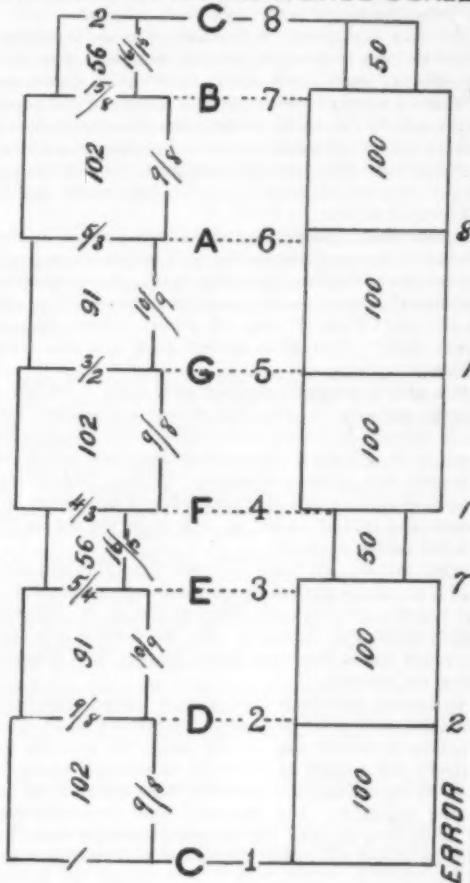
nature, and is characteristic of that supreme intelligence, the author of nature and God over all, who, it is declared, is not the author of confusion, but of peace.

If we examine further, we find that all musical intervals are made up of three different simple intervals, these being the first three of the ascending scale, and we further find that in the scale they follow each other in the order of their magnitude. The fractions representing their vibration numbers are respectively 9-8, 10-9 and 16-15.

These fractions, being factors, are not adapted to the ready comparison of magnitudes. But if, instead of these fractional factors, we take their logarithms, these difficulties vanish and we have numbers which may be compared by addition and subtraction and treated in every way as ordinary values.

102, 91, 56 are such numbers of logarithmic derivation, and answering in magnitude to the three intervals above mentioned. These values may also be laid off on paper and thus furnish a graphical representation of tone intervals and scales that elegantly illustrate their true relationship.

#### TRUE SCALE. TEMPERED SCALE.



In the accompanying diagram, the various scale magnitudes are shown by means of these numbers, the intervals being represented by squares whose sides are respectively 102, 91 and 56.

Vibration numbers, written along vertical lines, are given for single intervals and on horizontal lines for the larger compound intervals.

At the right the tempered scale is also shown and its errors or the amount by which its intervals differ from the true.

With this diagram before the eye and with the numbers given therewith we are quite well prepared to study scales with advantage, and we may feel that we hold the fundamental facts with a surer grasp.

It will be borne in mind that the fractional numbers represent the ratio of vibration numbers and that the integral numbers are proportional to the actual magnitude of the intervals, whatever that magnitude may be. Should actual sounds of mathematical correctness be desired for illustration or experiment they may be obtained from any sounding string by modifying its length according to the reciprocals of the vibration fractions—that is, by using the fractions inverted.

Thus, if the tone sounded by a string be taken as one or the keynote, 8-9 of its length, vibrating, will give the sec-

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**Singing**—September 18, from 10 A. M. to 12 M.; 2 to 5 P. M. and 8 to 10 P. M.

**Piano and Organ**—September 19, 10 A. M. to 12 M. and 2 to 5 P. M.

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September 20, 10 A. M. to 12 M. and 2 to 4 P. M.

**Composition**—September 21, 10 A. M. to 12 M.

**Children's Day**—September 23, Piano and Violin—9 A. M. to 12 M.

ond of the scale; 9-10 of that length will give the third, and 15-16 of that will produce the fourth, while half the original length, vibrating, will sound the octave whose vibration number is 2.

So with organ pipes, flutes, horns, &c. If a 16 foot pipe sounds C an 8 foot pipe would sound its octave. One 8-9 as long would sound D, &c.

These well-known facts are recited at the risk of being a little tedious so that they may be convenient to the reader, and also to further illustrate and emphasize the exceeding and wonderful simplicity that marks the whole matter of interval and mechanical tone production.

(To be continued.)

#### Mrs. L. P. Morrill.

In an interview with Mrs. L. P. Morrill, the vocal teacher, who will, after September 1, make her residence in New York, she said:

"I cannot help teaching. I have, it seems to me, an inexhaustible fund of knowledge and have original ideas of what good teaching should mean; everything I see is an illustration and every new voice an inspiration—then how can I help teaching?"

She does not believe in imitation, but in knowledge gained through what might be called drudgery. She often says that her own voice is most valuable as an illustration of what she wishes to bring out in a pupil, and that pupils gain much by hearing a perfect tone properly produced, and she cannot understand how it is possible for a teacher to impart to a pupil what she cannot herself illustrate, although there are hundreds of teachers who cannot and do not pretend to sing.

Perfect mental poise is one of the strong points in Mrs. Morrill's teaching. She agrees, to a certain extent, with the theories of Delsarte, but differs in this, that she believes the mental activity should never be relaxed. Her own words are: "Body in state of perfect repose; thought power firm." This gives perfect poise and fine stage presence.

Mrs. Morrill began the study of vocal music at the age of nineteen with that incomparable woman and teacher, Mrs. H. E. Sawyer, of Boston (who died in Italy about twelve years ago), and whose name at that time stood for all that was great as a singer and teacher. To Mrs. Sawyer Mrs. Morrill gives the credit of a large share of her success as a church and concert singer, as well as in the higher and grander calling of teacher.

After this she coached with Mme. Edna Hall and occupied a prominent position as a vocalist, being associated in her church work with such artists as George W. Chadwick and Miss Gertrude Edmonds. Her last position as a quartet singer was at Emanuel Church, Boston, Miss Edmonds being the contralto.

In London and Paris Mrs. Morrill studied with Georg Henschel and other prominent teachers of those cities, coaching in oratorio and operatic music, but retaining persistently her method as previously established, having become firmly convinced of its worth when aided by her own strong originality. Her methods, while containing much of all of these teachers' best thoughts, are really their theories developed into what she would call "artistic simplicity."

One of the critics on a leading Boston newspaper said a short time since:

"Perhaps the most notable features of the singing of Mrs. Morrill's pupils are perfect enunciation in whatever language the song may be rendered, fine facial expression, and free delivery of tone."

Mrs. Morrill has had a large experience in teaching. At the age of twenty-two she was called to the position of director of vocal music in Lassell Seminary, and this posi-

tion she retained until the department had increased to more than three times its original size in a period of four years. Then she resigned her position and established a school for vocal music, having with her as resident pupils, besides numerous students from the cities and adjoining towns, six young ladies from as many different States.

Her pupils are singing or teaching in many of the cities of the United States at the present time, and she frequently has application from seminaries for vocal teachers.

Mrs. Morrill advocates strongly American study for American students, and uses as an argument for this the fact of her own success before having studied abroad, and the large number of pupils who have come to her after having studied for years in Europe. Several of her own pupils have also returned to her after having studied in Paris, Berlin or Milan from one to three years.

It will be seen what splendid qualifications Mrs. Morrill has as a teacher, and that here experience in New York will be but a repetition of what she has accomplished in Boston goes without saying.

Her studio in the Chelsea will be ready for the reception of pupils after September 1, and already applications for lessons have been received. It is expected that Mrs. Morrill's receptions will be a feature of the musical life of this city, as they have been of Boston, and New York is to be congratulated upon the acquisition of such a competent teacher and charming woman.

#### Philadelphia Music.

MATTERS musical just now in the Quaker City may be said to be somewhat at a standstill. Many of the leading lights are out of town for the summer, and thus events are few and far between. The suburban resorts so far have absorbed all attention, almost literally to the exclusion of every other form of entertainment. The Banda Rossa closed its most successful season at Willow Grove last week, while Innes at Woodside Park will go many seasons, in all likelihood, before he scores another such popular success as he did in Philadelphia this year. He is now playing on the big pier at Atlantic City, where he is having good audiences, of course, but not of the same size or scope that he had here. It was an every night's matter to have from 10,000 to 20,000 people at Woodside, while on special days the crowds were something appalling, as many as 75,000 being out on the Fourth of July. Liberati, over on the Jersey side of the Delaware, at Washington Park, has been playing daily and nightly to good audiences, but not so large as at Woodside.

\* \* \*

Frederick P. Greims, the cello player, has organized the "Philharmonic Sextet," an entirely new musical contribution to local interest, and the coming season will introduce its work in public for the first time in its present completed shape. Mr. Greims has associated with him the following well-known local musicians: Martin Stobbe, flute; Edwin A. Brill, violin primo; Harry W. Meyer, violin secondo; Richard Schmidt, viola, and John Fassauer, contrabass. Miss Jennie Foell, the popular and gifted young dramatic soprano, is soloist, and Miss Florence M. Rohrer, pianist, all of Philadelphia.

The Sextet was organized to meet the demands for high-class ensemble music, and to give patrons of music command of an organization suitable for concerts, chamber work and the like. The repertory includes all of the most desirable ensemble music, including songs, solos, &c., which allows the greatest scope in the selection of programs. The members have all been long and favorably known in Philadelphia in an individual capacity, and the Sextet thus brings them in a group for the presentation of the highest conceptions of music. Their announcements will be made later on the coming season.

The various conservatories of Philadelphia are getting out their fall announcements for readiness next month. There will be many important changes and some additions, the most talked of in the newer schools being that of Leffson & Hille, in the Weightman Building, in Chestnut street. Gilbert Combs, as usual, will have some important changes, mention of which will be made in proper time. His past season has been one of the most prosperous in his career.

\* \* \*

Constantin von Sternberg is having a brilliant season at Detroit this summer.

\* \* \*

Mrs. Pauline Mears is in Europe for the summer. She will return the latter part of August.

\* \* \*

Madam Emma Suelke is abroad for the summer.

\* \* \*

Miss Whinnery is in Europe recuperating.

\* \* \*

Simon Hassler is at Cape May for the summer.

\* \* \*

William Leps is at Cream Ridge for the summer.

\* \* \*

Edwin A. Brill is at Atlantic City.

\* \* \*

P. W. Orum, the composer and organist, has gone on a summer vacation to Detroit.

\* \* \*

The appointment of young Ralph Kinder, of Grace Church, Providence, R. I., is the sensation of the day in organ circles here. Mr. Kinder will take the position of organist and choirmaster at the Church of the Holy Trinity, in September. He will bring Miss Maud Rees, the contralto in his Providence church, to take the same position here. Miss Rees will be a great acquisition to musical circles of Philadelphia.

\* \* \*

W. W. Gilchrist is in the Pennsylvania mountains for the summer. He will return early in the fall season.

\* \* \*

There is little on the tapis in the way of public performances for the summer outside of the park and resort concerts. The city of Philadelphia is giving some fine music this season with Adam Jacob and a fine band, at the various stands in Fairmount Park daily. Another band gives nightly and afternoon concerts in the various city squares, which are listened to by large audiences.

#### Madame Vanderveer-Green's Recital.

Madame Vanderveer-Green gave a refined and entertaining recital at Steinway Hall, London, assisted by Miss Clara Asher and Miss Nadia Sylva. The selections given were the "Kreutzer" Sonata, performed by Miss Asher and Miss Sylva, and songs by Lalo, Benberg, Massenet, Guy d'Hardelet, Brahms, Hawley and MacDowell, while the instrumental contributions were from Wagner-Wilhelmj, Clarence Lucas, Chopin, Wieniawski and Brahms. The London *Times* says:

Since Madame Vanderveer-Green was last heard in a London concert room she has evidently been studying seriously, for she showed at her pleasant little concert at Steinway Hall yesterday a very marked advance as a singer since her previous efforts here. Her voice, a very sympathetic contralto, has increased in sympathy and her style in song singing is often beautiful. That her taste in the selection of songs is good is proved by the fact that three of Brahms' most lovely songs, Lalo's pathetic "L'Ecluse" and Massenet's "Les Larmes," from "Werther," were given. Madame Green has at the right moment (e. g., in Lalo's song) precisely the requisite tear in the voice, and there was not one song sung that did not suit the singer's method to the greatest advantage. Miss Clara Asher and Miss Nadia Sylva, each of whom played solos, joined forces in a bright though rather matter-of-fact rendering of the adante from the "Kreutzer" Sonata, and there was a nameless but very sympathetic accompanist.

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THE MUSICAL COURIER,  
86 GLEN ROAD, ROSEDALE, TORONTO.  
July 14, 1890.

THE Associated Musicians of Ontario succeeded, on Tuesday, July 11, in permanently organizing their society, the objects of which were enumerated in the Third Section of THE MUSICAL COURIER National Edition. The developments which transpired on Tuesday last are best described in the following official report prepared by S. T. Church, who was appointed secretary-treasurer for the ensuing year:

On Tuesday the Associated Musicians of Ontario held several meetings of a most harmonious character. The Provisional General Council having the affairs of the association temporarily in hand held its final meeting in the Y. W. C. A. hall, Elm street. The principal business consisted of recommendations of considerable moment to the new General Council in reference to the proposed examinations in music under the direction of the University of Toronto.

At 2 p. m. the same day the inaugural meeting of the first General Council was held in the same place, and A. S. Vogt was elected chairman of the meeting. After due consideration of the recommendations received from the preceding Provisional Council and the transaction of several other important items of business, the council adjourned, to meet at 8 p. m.

The members of the new council are St. John Hytnrauch, C. L. M. Harris, Mus. Doc.; A. S. Vogt, J. W. Featherston, W. O. Forsyth, W. Caven Barron and W. Norman Andrews. At 4 p. m., following adjournment, the council met in conjunction with the Senate Council, and also representatives from the Toronto Conservatory of Music and the Toronto College of Music, in the office of President Loudon, University College. This joint meeting was called by the University Senate in order that the views of those representing various musical interests in the province might be obtained. The discussion of the subject was characterized with deliberation and friendly consideration of the different interests involved. The association will reduce to definite form the basis of operation upon which it is desired that action should be taken, including the standing of the curriculum. The preparation of this formula will be proceeded with, and submitted to the University Senate at an early date. The General Council held its second meeting of the day, pursuant to ad-

journment, A. S. Vogt in the chair. The question of the syllabus occupied the attention of the meeting. The council have requested that the sectional councils forward at their earliest convenience drafts of the opinions of their respective members regarding the proposed basis of operation and character of the examinations. The council adjourned, to meet in the city of Hamilton in the early part of September.

\* \* \*

Under the able direction of J. Truman Wolcott, organist and choir director of the First Methodist Church, London, Ont., a service of song was recently given, in describing which the London *Advertiser* said:

"A unique and impressive service was given at the First Methodist Church last evening. \* \* \* The choir, under the able leadership of J. Truman Wolcott, won high praise. The choruses revealed careful training, the soloists were in fine voice, and altogether the rendition of J. H. Maunders' musical production was very artistic. The soloists were Miss Inez E. Smith, soprano; Miss Myra Pickard, contralto; C. E. Cunningham, tenor; H. R. McDonald, baritone."

\* \* \*

The following interesting announcements have been made concerning the course of instruction at Loretto Abbey, Toronto:

"This fine institution, recently enlarged to over twice its former size, situated conveniently near the business part of the city, yet sufficiently remote to secure the quiet and seclusion so congenial to study, combines the advantages of the city with those of the country, having the full benefit of the pure air of the lake, while it is both sheltered and ornamented by a beautiful belt of forest trees surrounding the shrubbery.

"The course of instruction in this institution comprises every branch suitable to the education of young ladies.

"Particular attention is paid to deportment, while the health of the pupils is an object of constant solicitude.

"Music in its various branches is assiduously cultivated. The scientific, vocal and instrumental departments are taught by accomplished and experienced teachers, whose system is modeled on that of the European conservatories.

"Tuition in vocal music, painting, violin and guitar may be had from professors if desired.

"Commercial course, including stenography and typewriting, is taught to all the pupils who may desire it.

"Special course for pupils preparing for matriculation: honors in languages and teachers' non-professional certificates.

The full art course is under the direction of experienced teachers, who prepare pupils for certificates which fit them to be successful teachers in any art school."

\* \* \*

The Montreal *Daily Star* of June 8 gives a glowing account of a "New Communion Service," composed by Arthur Ingham. "Among English organists resident in Canada," continues the *Star*, "Arthur Ingham deservedly takes a high position. \* \* \* Mr. Ingham has written many excellent compositions for orchestra, organ, the voice and piano. His Excellency, the Governor-General of Canada, Lord Minto, recently had pleasure in accepting the dedication of a new Air de Ballet for orchestra. His work has been rehearsed by the band of the Governor-General's Foot Guards, and will be produced at an early date. Mr. Ingham is at present engaged upon a suite for orchestra, Menuetto, Scherzo and March."

\* \* \*

The writer this week visited the Toronto Junction College of Music, of which Miss Via MacMillan—a young musician who is so clever and energetic that she is an inspiration—is the musical directress.

The college has made rapid progress since its establishment two years ago, and is doing good work. Miss MacMillan has been fortunate in securing as piano examiner the services of J. D. A. Tripp, the Canadian pianist, and her staff has been carefully selected, a specialty being made of the Fletcher music method. Miss MacMillan, during the winter months, visits Toronto twice a week, and gives lessons in the Fletcher music method, and also teaches advanced piano pupils.

\* \* \*

The Ontario Ladies' College, Whitby, aims at a high standard in musical examinations, the musical director, J. W. F. Harrison, having arranged that the latter be very similar to the examinations at the Toronto Conservatory of Music.

\* \* \*

Miss Retta Chute, of the Toronto College of Music, played and sang in St. Thomas, Ont., this week. That she met with success may be seen from the following press comment:

"Miss Retta Chute, of Toronto, presided at the organ of the First Methodist Church at both services yesterday, and showed herself to be an organist of exceptional abilities. In the evening she rendered several solos on the organ before the service, among her best numbers being Schubert's 'Military March' and Händel's 'Hallelujah Chorus.' These, as indeed all her instrumental selections, were given with great skill and effect. Miss Chute also sang a solo at each service, in the morning 'The Passing Bell,' and in the evening an aria by Händel. Both were excellently rendered. The lady has a well trained, full and sweet mezzo contralto voice, and her selections were highly appreciated."—*The Evening Journal*, July 10, 1890.

\* \* \*

The following announcement is of special interest to elocutionists:

The directorate of the Conservatory of Music announce some important changes in the staff of its elocution school, and in the appointment of Miss Maude Masson as principal they feel that the school will attain to even more eminence than it has in the past. Miss Masson, formerly of Oshawa, Ont., is a daughter of the late George A. Masson, of the Masson Manufacturing Company, a graduate of the Ontario Ladies' College and a post-graduate of the Emerson College of Oratory, Boston. She was also for three years a student in psychology and rhetoric with Hon. J. W. Dickenson, ex-secretary of the Board of Education, Massachusetts, and for two years his assistant teacher in these branches; a student in literature under Dr. Dorchester, of Boston University, and of special work in Shakespeare, under Dr. Wm. Rolfe, of Cambridge; a student of voice culture under Albert Baker Cheney, Boston; as well as of the Emerson College voice system, under Dr. C. W. Emerson; for two seasons an attendant of summer lectures on pedagogy by Francis W. Parker, principal of Chicago Nor-

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Miss Masson will be assisted by Mrs. Inez Louise Cutler, of Boston. Mrs. Cutler is a post-graduate of the Emerson College, and has during the past year been a teacher in that institution. She has been also teacher of reading and physical culture in the grammar and high schools of Lexington, Mass. Mrs. Cutler will have charge of the work in rhetoric at the Conservatory School, and will follow in general the line of the prescribed course at Harvard College, where she has been a student in English. Mrs. Cutler will also have charge of the work in physical culture, for which her equipment and experience make her exceptionally well qualified.

Teachers of English literature and other branches are not yet announced, but it is the intention of the school to provide a staff adequate for thorough educational equipment.

\* \* \*

The fourth Halifax Symphony concert of the past season is described as a successful event. It took place several weeks ago, with Max Weil as conductor.

\* \* \*

In Montreal and in Toronto few musical events are at present transpiring, a circumstance which is responsible for the temporary silence of THE MUSICAL COURIER'S Montreal correspondent, and for the fact that this letter, and probably several of its successors, must be confined chiefly to notes and comments. MAY HAMILTON.

#### Katherine Kerr-Carnes.

Following are more press notices of Katherine Kerr-Carnes, the Memphis (Tenn.) prima donna, who is one of Mme. Florenza d'Arona's artist pupils, and is justly proud of being a pupil of this great teacher:

Mrs. Carnes, of Memphis, came next, and she found from the welcome she received that her fame had preceded her. She has a voice that is cultivated to a wonderful degree and has splendid control of it; her highly trained talent had opportunity for display in her first selection, "Je suis Titania," from the opera of Mignon." No more cultivated voice than hers has ever been heard in Helena, and she was vigorously applauded. She responded with "A Dream," by Bartlett. Mrs. Carnes also appeared in several other numbers and was appreciated in them all, singing "Little Boy Blue," "At Parting," "Hush, My Little One," "Summer."—The Helena "World of April 4.

The hall was well filled with an eager and expectant audience, composed of the best citizens of Vicksburg.

Mme. Katherine Kerr-Carnes opened the program by singing "Je suis Titania" in a most beautiful and faultless manner. This first song captivated the audience, and each successive song made the audience more enthusiastic. She fully demonstrated that she is a singer of marked ability.

Of Mrs. Carnes it can be said that the press of Tennessee and the musical journals of the large cities have accorded her the highest distinction. Her voice is pronounced superbly beautiful by many of the highest critics of the country and her wonderful vocalism has charmed her audience wherever she has appeared.—Vicksburg Evening Post, May 2, 1899.

Mme. Katherine Kerr-Carnes' voice evinced perfect cultivation. Her runs and trills were marvels of execution, while her high notes were almost, if not quite, as high up in the scale as those of the famous Madame La Grange, who reached a higher note than any other singer. Madame Kerr-Carnes' "Last Rose of Summer" caused many to wish that such roses would always last.—The Daily Herald, Vicksburg, Miss.

Mrs. Katherine Kerr-Carnes, whose lovely soprano voice has been heard by many music-loving people over the South, was at her best and it afforded to all the large audience a supreme delight to listen to several beautifully rendered songs, each of which was heartily applauded, and she was compelled to respond to several encores.—The Nashville American.

#### WHAT CONSTITUTES GOOD MUSIC?

BY MARTIN A. GEMUNDER.

*The following pages are based on a paper written in the year of 1887. In order to avoid any arguments on collateral questions I have, wherever possible, used the words of recognized authorities, rather than my own.—M. A. G.*

Strange all this difference should be  
'Twixt tweedledum and tweedledee.

#### CHAPTER V.

If instead of pursuing the line of investigation furnished by history we take up the physiological and psychological sides of the question some pointed conclusions will be arrived at. In the preceding chapter it was stated that change in taste kept pace with change in physical growth and organization, which statement hints at some permanent connection or relation between our mental and physical selves. That some such relation does exist and that it has bearing upon the subject matter under discussion it is now purposed to make plain.

Alexander Bain's investigations as well as those of men of science in general point strongly to the conclusion that "the entire bodily system, though in varying degrees, is in intimate alliance with mental functions" (1) and that every mental act, emotion or feeling has its concomitant nervous or muscular disturbance, the latter varying in intensity as the former. Of this intimate relation between our bodily system and our mental state we have plenty of evidence furnished by our daily experience if we but stop to consider it. The great influence exerted over the state of mind by the condition of the physical self as to whether it is in health or sickness is common knowledge. Dyspeptics have a universal reputation for peevishness and irritability, while on the contrary good health and good fellowship are deemed close companions.

There is much truth in the well-known remark of the Turkish lady to Boswell: "Ma foi, Monsieur, notre bonheur depend de la façon que notre sang circule." The marked manner in which mental activity may be modified by an induced bodily state becomes more apparent when we remember the effect upon it of taking into the system stimulants like opium, champagne, tea and coffee, all of which tend to exhilarate and enliven. Then there are the opposite effects upon the disposition brought about by the presence in the blood of impurities, like excessive quantities of uric acid, which convert an otherwise cheerful and tractable being into an abusive, suspicious, violent and unmanageable person, or causes melancholia, or, as we say of milder states, "a fit of the blues." Says Dr. Haig: (2) "The mental depression of uric acid is so insidious that I have myself, though fully aware of its effects, been sometimes led to believe that my affairs were really going all wrong, it only gradually dawning upon me that it was only my old friend, uric acid."

In such patients the mental states of suspicion and fear of impending evils brought about by this abnormal physical condition are evidently as real as though entailed by actual objective cause. Similar mental disturbance is provoked when during sleep the arm is made to bear the weight of the body or the free circulation of the blood is impeded by any undue pressure. With the removal of this pressure departs also the mental unrest. Injuries to the spinal column or brain produce also very noticeable effects. The pressure exerted on the latter organ by reason of a cranial defect, caused in Schumann morbid hypochondria, fear of death, auricular delusions, an unhealthy interest in spiritualism,

(1) "Mind and Body."

(2) "Uric Acid in the Causation of Disease."

and undoubtedly inclined him to select the sad story of "Manfred" for musical treatment.

On the other hand, strong mental excitement reacts on the physical system by arresting digestion, causing weakness and trembling of the knees, or perhaps entirely suspending activity, as is instanced in the case of a swoon. But the dependence of mind for normal action upon a sound and well nourished body is so generally understood that it is needless to give further illustrations.

Experiments on hypnotized subjects furnish additional interesting and valuable evidence of the extent of this connection between mind and body. Richard A. Proctor, in relating his investigation, says: (3) "The most remarkable circumstance about the completely hypnotized subject is the seemingly complete control of the will of the 'subject' and even of his opinions. Even the mere suggestions of the operator, not expressed verbally or by signs, but by movements imparted to the body of the subject, are at once responded to. Thus, 'if the hand be placed,' says D. Carpenter, 'upon the top of the head, the somnambulist will frequently, of his own accord, draw up his body to its fullest height, and throw his head slightly back; his countenance then assumes an expression of the most lofty pride, and his whole mind is obviously possessed by that feeling. When the first action does not of itself call forth the rest, it is sufficient for the operator to straighten the legs and spine, and to throw the head somewhat back, to arouse that feeling and the corresponding expression to its fullest intensity. During the most complete domination of this emotion, let the head be bent forward, and the body and limbs gently flexed; and the most profound humility then instantaneously takes its place." \* \* \*

"Dr. Carpenter states that he has not only been an eyewitness of them on various occasions, but that he places full reliance on the testimony of an intelligent friend, who submitted himself to Mr. Braid's manipulations, but retained sufficient self-consciousness and voluntary power to endeavor to exercise some resistance to their influence at the time, and subsequently to retrace his course of thought and feeling. 'This gentleman declares,' says Dr. Carpenter, 'that although accustomed to the study of character and to self-observation, he could not have conceived that the whole mental state should have undergone so instantaneous and complete a metamorphosis, as he remembered it to have done, when his head and body were bent forward in the attitude of humility, after having been drawn to their full height in that of self-esteem.' 'We have seen,' continues Mr. Proctor, 'how the patient's mind can be influenced by changing the posture of his body.' Dr. Garth Wilkinson gives very remarkable evidence on this point.

\* \* \* The subject being a young lady, the operator asks whether she or another is the prettier, raising her head as he puts the question. 'Observe,' says Dr. Wilkinson, 'the inexpressible hauteur and the puff sneers let off from the lips' (see Darwin's treatise on the 'Expression of the Emotions,' plate 4, 1, and plate 5, 1) 'which indicate a conclusion too certain to need utterance. Depress the head and repeat the question, and mark the self-abasement with which she now says "she is," as hardly worthy to make the comparison.' In this state, in fact, 'whichever posture of any passion is induced, the passion comes into it at once and dramatizes the body accordingly.' \* \* \* The stories illustrative of this peculiarity of the hypnotized state are so remarkable that they have been rejected as utterly incredible by many who are not acquainted with the amount of evidence we have on this point." Says Dr. Maudsley ("Body and Mind," page 30): "The special muscular action is not merely the exponent of the passion, but truly an essential part of it. If we try, while the features are fixed in the expression of one passion, to call up in the mind a different one, we shall find it impossible to do so."

Evidence of this kind is so abundant that we are com-

(3) "Artificial Somnambulism."

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elled to infer that the notion current that mind is a spiritual entity, existing apart from material surroundings and unaffected by them, is not the one accredited as true by the modern scientific world. The advance in physiological knowledge has done much to modify this belief, so that: (4) "It is now often said that the mind and the body act upon each other; that neither is allowed, so to speak, to pursue its course alone; there is a constant interference, a mutual influence between the two. This view is liable to the following objections: In the first place, it assumes that we are entitled to speak of mind apart from body, and to affirm its powers and properties in that separate capacity. But of mind apart from body we have no direct experience and absolutely no knowledge. The wind may act upon the sea, and the waves may react upon the wind, yet the agents are known in separation, they are seen to exist apart before the shock of collision; but we are not allowed to perceive a mind acting apart from its material companion. In the second place, we have every reason for believing that there is, in company with all our mental processes, an unbroken material succession. From the ingress of a sensation to the outgoing responses in action the mental succession is not, for an instant, disengaged from a physical succession. A new prospect bursts upon the view; there is a mental result of sensation, emotion, thought—terminating in outward displays of speech or gesture." Mr. Bain recognizes not two isolated substances, but (page 106) "one substance with two sets of properties, two sides, the physical and the mental—a double faced unity." Analogous is also the conclusion of Herbert Spencer: (5) "Impossible as it is to get immediate proof that feeling and nervous action are the inner and outer faces of the same change, yet the hypothesis that they are so harmonizes with all the observed facts."

Likewise discourses James Sully. (6) After assuming a somewhat arbitrary demarcation between the mental and physical existence, he says: "While it is important thus to set mind in strong opposition to material things, we must keep in view the close connection between the two. What we call a human being is made up of a bodily organism and a mind. Our personality or 'self' is a mind connected with or embodied in a material framework. More particularly all mental processes or all operations are connected with actions of the nervous system. The most abstract thought is accompanied by some mode of activity in the brain centres. Hence, while we must be careful not to confuse the mental and the material, the psychical and the physical, as though they were of the same kind (homogeneous), we cannot exclude the latter from view in dealing with mind. We must think of mind as attended by, and in some inexplicable way related to, the living organism, and more particularly the nervous system and its actions."

Seeing thus that there is a close relation between mind and body, it will not be necessary to determine the exact manner of the relation or the nature of the interdependence: it will be sufficient for our purpose to recognize it in its completeness and to assume an active something, whether we call it a soul, a spirit or a principle, as residing within the human physical contour, and which is in some persistent way dependent upon or identified with it for its outward manifestations. Taking this assumption as a starting point, practical conclusions can be deduced. Mr. Spencer holds that "while we are totally unable to comprehend how the excitement of certain nerves should generate feeling—while, in the production of consciousness by physical agents acting on physical structure, we come to an absolute mystery never to be solved; it is yet quite possible for us to know by observation what are the successive forms which this absolute mystery may take." And to the

(4) Bain—"Mind and Body."

(5) "Principles of Psychology," section 51.

(6) "Outlines of Psychology."

examination of some of these forms we will now confine our attention.

From an extensive observation of the actions of the animal organism under the influence of feeling, and a very exhaustive analysis of the origin and sequence of mental and physical activity, Mr. Spencer draws the conclusion (7) that "all feelings, then—sensations or emotions, pleasurable or painful—have this common characteristic, they are muscular stimuli. Not forgetting the few apparently exceptional cases in which emotions exceeding a certain intensity produce prostration, we may set it down as a general law that, alike in man and animals, there is a direct connection between feeling and motion, the last growing more vehement as the first grows more intense. Were it allowable here to treat the matter scientifically, we might trace this general law down to the principle known among physiologists as that of reflex action."

"Without doing this, however, the above numerous instances (omitted here) justify the generalization, that mental excitement of all kinds ends in excitement of the muscles, and that the two preserve a more or less constant ratio to each other."

As an example of the manner in which mental excitement stimulates to muscular action may be given Mr. Spencer's observations on the sensation of laughter, which furnishes perhaps the most complete illustration of this kind that has ever been written. Bearing in mind that excitement in the physical system means the presence of a force, it follows that, in accordance with well-known physical laws, it must expend itself in some direction, and as in the case of any other force that direction must be the one in the line of least resistance.

"An overflow of nerve force," says Mr. Spencer, "undirected by any motive, will manifestly take first the most habitual routes; and if these do not suffice will next overflow into the less habitual ones (8). Well, it is through the organs of speech that feeling passes into movement with the greatest frequency. The jaws, tongue and lips are used not only to express strong irritation or gratification, but that very moderate flow of mental energy which accompanies ordinary conversation, finds its chief vent through this channel. Hence, it happens that certain muscles round the mouth, small and easy to move, are the first to contract under pleasurable motion. The class of muscles which, next after those of articulation, are most constantly set in action (or extra action, we should say) by feelings of all kinds, are those of respiration. Under pleasurable or painful sensations we breath more rapidly; possibly as a consequence of the increased demand for oxygenated blood. The sensations that accompany exertion also bring on hard breathing, which here more evi-

(7) "Origin and Function of Music."

(8) Mr. Darwin observes: "Mr. Spencer has also published a valuable essay on the 'Physiology of Laughter,' in which he insists on 'the general law that feeling passing a certain pitch habitually vents itself in bodily action'; and that, and overflow of nerve force undirected by any motive, will manifestly take first the most habitual routes; and if these do not suffice, will next overflow into the less habitual ones. This law I believe to be of the highest importance in throwing light on our subject."—"Expression of the Emotions."

dently responds to the physiological needs. And emotions, too, agreeable and disagreeable, both, at first, excite respiration; though the last subsequently depress it. That is to say, of the bodily muscles, the respiratory are more constantly implicated than any others in those various acts which our feelings impel us to; and, hence, when there occurs an un-directed discharge of nervous energy into the muscular system, it happens that, if the quantity be considerable, it convulses not only certain of the articulatory and vocal muscles, but also those which expel air from the lungs.

"Should the feeling to be expended be still greater in amount—too great to find vent in these classes of muscles—another class comes into play. The upper limbs are set in motion. Children frequently clap their hands in glee; by some adults the hands are rubbed together; and others, under still greater intensity of delight, slap their knees and sway their bodies backward and forward. Last of all, when the other channels for the escape of the surplus nerve force have been filled to overflowing, a yet further and less used group of muscles is spasmodically affected—the head is thrown back and the spine bent inward—there is a slight degree of what medical men call opisthotonus. Thus, then, without contending that the phenomena of laughter in all their details are to be so accounted for, we see that in their ensemble they conform to these general principles: That feeling excites to muscular action; that when the muscular action is unguided by a purpose, the muscles first affected are those which feel most habitually stimulated; and that as the feeling to be expended increases in quantity it excites an increasing number of muscles in a succession determined by the relative frequency with which they respond to the regulated dictates of feeling" (9).

Having now obtained an idea of the manner in which feeling acting as a stimulus finds physical exit and gives rise to what we term expression, yet another point needs emphasis: Whatever be the nature of the initial sensation or emotion, the manner in which it expends itself and the outward aspect it assumes, must be dependent upon the nature and structure of the organism within which it is generated. Plainly in the phenomena just detailed, before such like demonstration could take place, there must be a physical person so constituted as regards nervous and muscular arrangement as to make such displays possible. Before there could be vocal demonstration there must be present lungs capable of absorbing the required quantity of air, and also proper muscles to bring about its subsequent expulsion. Besides these requisites, there is necessitated a complete sound producing apparatus. Obviously were the laughing subject a deaf mute with paralytic limbs his manifestations under emotion would not resemble those above described.

Mr. Darwin maintains (*op. cit.*): "That if the structure of our organs of respiration and circulation had differed only in a slight degree from the state in which they now exist, most of our expressions would have been wonderfully different. A very slight change in the course of the arte-

(9) For further information in this direction see "Physiology of Laughter," by Herbert Spencer.



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ries and veins which run to the head would probably have prevented the blood from accumulating in our eyeballs during violent expiration (as in screaming); for this occurs in extremely few quadrupeds. In this case we should not have displayed some of our most characteristic expressions. If man had breathed water by the aid of external bronchia (though the idea is hardly conceivable), instead of air through his mouth and nostrils, his features could not have expressed his feelings much more efficiently than now do his hands or limbs. Rage and disgust, however, would still have been shown by movements about the lips and mouth, and the eyes would have become brighter or duller according to the state of the circulation. If our ears had remained movable, their movements would have been highly expressive, as is the case with all the animals which fight with their teeth; and we may infer that our early progenitors thus fought, as we still uncover the canine tooth on one side when we sneer at or defy anyone, and we uncover all our teeth when furiously enraged." Professor Huxley is of the opinion (man's place in nature) that "A man born dumb, notwithstanding his great cerebral mass and his inheritance of strong intellectual instincts, would be capable of few higher intellectual manifestations than an orang or a chimpanzee, if he were confined to the society of dumb associates. \* \* \* Believing as I do, with Cuvier, that the possession of articulate speech is the grand distinctive character of man (whether it be absolutely peculiar to him or not), I find it very easy to comprehend that some equally inconspicuous structural difference (as that between a watch that keeps accurate time and one which is hindered from so doing by a little rust on a pinion) may have been the primary cause of the immeasurable and practicable infinite divergence of the human from the simian stirs."

It may be safely concluded that whatever be the active principle in mankind that inspires to thought and action yet, for its outward manifestations it is dependent upon and governed by the means afforded by, so to speak, the physical "make-up."

(To be continued.)

#### **W. L. Blumenschein.**

As an evidence of their affection and esteem, the session and trustees of the Third Street Presbyterian Church, of Dayton, Ohio, remembered the services of W. L. Blumenschein by presenting him with a very handsome gift of an eleven-piece traveling set mounted in solid silver and engraved with the familiar "W. L. B." In the case that contained the gift was the following:

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EDGAR W. WORK, Pastor.  
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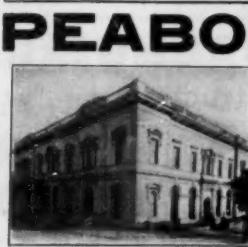
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Supervisor of Public Schools in Westfield, Mass.]

Papers Read Before the State Teachers' Association, July 6, 1899.  
HOW FAR SHOULD MUSIC BE TAUGHT IN THE  
PUBLIC SCHOOLS?

FELLOW TEACHERS—Someone has said that "The greatest gift to man is the power to lift up and delight others," and that "in the study of music we acquire this gift." Not only does a knowledge of music enable an individual to give pleasure to others, but the benefit derived in every way in acquiring this knowledge is of inestimable value, for it is a well-known fact that there is no subject taught in our public schools that touches every part of humanity, in its three-fold nature, as does this one language, which at once becomes an important element in modern culture.

And realizing the fact that a large percentage of pupils will get little or no training after leaving the public schools, it is important that they receive as much help as possible and in a way that will enable them to show the world at large an element of culture too long neglected, for if America is to stand in the front rank as a musical nation it must come through the training of the young while in school. Occasionally, I am sorry to say, we find persons so wedded to the often quoted "Three R's," that even where music has become a regular study they are inclined to look upon it as of little or no consequence, and only recently I read of a cutting down of expenses by the school authorities, and the first thing to suffer was music. This can be accounted for in two ways: First, a lack of appreciation of the importance of the subject on the part of the authorities, or, secondly, incompetency on the part of the supervisor.

The first we find too often, and our sympathy is enlisted for the children who are the ones to suffer; of the second we cannot too strongly urge that the movement recently started at the "State Music Teachers' meeting" and endorsed by the school department, which will require a thorough examination of all candidates for supervisorship, be carried to successful termination. This will also lead to more thorough work in normal schools and training classes, and will do much toward raising the standard of public school music. I shall not take the time to show how much does music influence and in many instances control the child's nature, that it is of the greatest possible benefit in the development of a sound body, and in its correlation to all other subjects as well as of itself does it quicken the perception, strengthen the will and cultivate the memory to a wonderful degree, thus standing pre-eminently in the foreground as a most important factor in a well-rounded mental development. It is not a question of having the subject taught, but to what extent. It also becomes a question as to what particular phase of the subject is of the most importance.

There are several so-called "systems" before the public, all having many excellent points in the matter of method. At the same time it depends very largely upon the teacher. A good teacher and a good blackboard will get results where a poor teacher, with charts and books, will fail. Hence, the importance of thorough qualification on the teacher's part. Children should be taught to read music as readily as they read English, and when called upon to stand and sing alone, or with others, they do it without hesitation. Not only should they be able to read the characters on the printed music page, but should also be taught

to look farther and find the real meaning; in other words, the thought expressed in tone. They should be given to understand that all the notes, rests, &c., are but stepping stones to the real object. The aim of all true teaching is to get the thought expressed by printed characters. When this is done music at once becomes the most interesting study of all.

What we want is rapid, intelligent music readers. While we have gotten away from the old alphabet method of teaching reading, we still cling somewhat to this same method when applied to teaching music. To read one note at a time will never make an intelligent musician, to say nothing of the impossibility of rapid reading. What would the first violinist of a symphony orchestra do reading in this way? Absolutely nothing. He must not only read a measure and more as readily as he reads a single note, but his mind must be far in advance of the tone he is producing; looking for the phrase, period, climax, &c.

This must be done in order that he may give such expression to his playing as the music demands. This, in a simplified form, is what children should be taught to do. I am not talking of an untried theory, but of possibilities which I have proven to my entire satisfaction. We often hear it said that "music is a language," yet, I ask how many, if called upon to tell the meaning of a composition, could get beyond the tempo, the crescendo, diminuendo and such other marks as may be found upon the printed page? Simply reading notes and keeping time (while important as a means to the end) is much like reading a beautiful poem by observing only the punctuation marks. No, fellow teachers, it is a deeper meaning we should find in every song or exercise. Bill Nye says "Good music is better than it sounds."

While good music, like good literature, requires careful study, yet we may find real beauty in a very simple theme. Don't misunderstand me; I am not urging the introduction of more difficult music; on the other hand, we often find ourselves using music beyond the grasp of the young mind. Music that sounds simply pretty will leave no lasting benefit, but when the mind is so trained that the intellectual is added to the sensuous enjoyment, then it is that the real beauty of the composition is revealed; and this can only come to those who get the thought expressed. The question that now confronts us is, How can this be done in our public schools? There is but one answer, namely, preparation on the part of the teachers. Every teacher should go before the class as well prepared for the music lesson as for a lesson in English or mathematics. To do this the work must begin with the supervisor, who should so instruct the teachers and outline the work as to leave no doubt as to method of presentation or the subject matter to be presented. If this were always the case the music lesson would at once become the most interesting of all. There must, from the very first, be individual effort put forth by every pupil. Some will be found brighter than others, and the duty of the teacher is always to encourage, never to discourage. Show the dull pupil, by careful listening and frequent help, that there is something beyond that requires effort, and then get him to put forth that effort. Spend a considerable portion of the lesson period in individual work.

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Teach pupils to think music, as herein lies the secret of this hidden meaning found in every melody. At the very beginning select such rote songs as contain a well defined phrase, and teach the same one phrase at a time; study the words carefully, and then see to it that the music be made an important factor in giving expression to the thought expressed in the words. Be sure the children are in perfect sympathy with the song, for unless this is the case the tone color will not be what it should. Children will do this naturally if properly directed. Do not dwell long upon any one phase of the subject. This is all the more important as the work advances. Dictate groups of tones, beginning with two or three, adding more as the grades advance. Teach children to read a measure as quickly as a single note, after a while two measures, then the phrase, and in time they are not only able to read rapidly, but they comprehend what they are singing. Study the nature of the song and see that the tone color be made to correspond. Notice, I say tone color, for just as color is to the eye so is tone to the ear, dark or bright, happy or sad, love or hatred, pity or contempt. Let the children see that the tone used to express sorrow is not the tone to use for a song of sunshine.

All this can be done without retarding the work of sight reading, and while it more properly comes under the head of vocalizing, yet it is very important and will do much toward making the singing period interesting. To do this work well will require some knowledge of musical history, as well as the biography of the best composers. I plead for this, no matter whether it be in connection with the song or not; it will strengthen both teacher and pupil. Select only the best music, and, if possible, select the best vocal talent, that the children may listen to something outside of their own work. This, as much as anything, will encourage them to greater effort. Discourage the use of much of the popular trash that is flooding the country, both in school and at the home. Teachers should rise above the two-step and "rag-time" and lead the children to see that such music is not the best, and leaves an unsatisfactory effect which will destroy much of the good that we, as teachers, should constantly try to get out of the music lesson. Thus I might go on enumerating many important features that can be introduced in helping to make the study of greater value, but time will not permit. Next to language, music interests more people than any other taught in our public schools.

Is it not important, therefore, that we present it in the very best manner, and carry the children as far as possible into this field of tone study, that their eyes may be opened to any type of musical beauty, so that if inclination should lead the pupil where good music is heard this pleasure is enhanced by knowing something of musical form? He shows an element of refinement and culture in his acquaintance with the composers, in a biographical way, and, as music is always refining and elevating, the more knowledge he acquires, the more refinement of temperament. One philosopher has said: "The soul is peculiarly drawn to anything in which beauty is represented." You see the application, "We are destined to something beyond the seen." There was one—a beautiful soul in this life—who was in touch with the infinite, and whose character and work I see reflected among those with whom I am working to-day, both in teachers and pupils, and whose successor I am more than proud to be. This man—Frederick A. Lyman—said: "If I teach pupils the meaning of various representations, or signs of music, that will be some little assistance. If I lead the pupils to appreciate music,

per se, a kindness has been rendered; but if I am to make my power as a teacher felt, it will be necessary for me to see farther than scales and measures, than exercises and songs, than singing and playing; he may not retain these; he can retain impressions. Right impressions lead to right living; right living encourages good citizenship, and good citizens make a State or nation strong."

HAMLIN E. COGSWELL,  
Supervisor of Music, Syracuse, N. Y.

#### SIGHT READING AN IMPORTANT FACTOR IN MUSICAL CULTURE.

In order to make my meaning perfectly clear, I need to present to you two propositions: First, that musical culture is a legitimate part of public school work, and second, that sight reading is necessary to musical culture. As the latter proposition is my chosen topic, I shall pass over the first hastily. When I say that musical culture is a legitimate part of public school work, I do not mean that it is any part of the responsibility of public schools to turn out professional musicians any more than it is their province to make doctors or lawyers.

When drawing was made obligatory in the public schools of this State, I am sure there was no thought in the minds of the authorities of training artists by this means. Teachers of reading do not aim to make elocutionists of their pupils; neither are statesmen and preachers supposed to receive their special training in oratory in the public schools. The musical culture, which may properly be given in the public schools is to my mind just such as the best teachers of reading are giving, and with the same broad aim in view. The very fact that music is already so widely acknowledged a regular branch of school work is perhaps the strongest evidence of its value; and this, too, in spite of the fact that in very few schools is the experiment yet seriously enough considered, nor has it been tried long enough to reach anything like its possible good results.

What are the possible good results of public school work in music? Speaking in technical terms, an accurate and sensitive ear, a sweet, well modulated voice under good control; the ability to read music of any grade of difficulty at sight, and to interpret its meaning; a cultivated taste and intelligence which will enable one to listen appreciatively to the masterpieces of music. In more general terms, the kind of work in music which brings these splendid results, like all good discipline, bears in its train the means for character development, which can be accorded to few, if any, of the other branches of study. Sight reading is by many considered a groveling occupation for either the student or teacher of music to occupy herself with. This feeling has arisen partly from the bad methods of teaching which have so widely prevailed, and partly from the ideas of teachers who would apply to the public schools the plans which prove most efficacious in classes formed of pupils who continue the work for a few weeks, or at the most, a few months only.

That any kind of work may, through bad methods, become groveling I know by actual experience; but that any kind of work is necessarily groveling, I deny most emphatically. "Who sweeps a room as for Thy laws makes that and the action fine." (Herbert.) I know the manager of a large business in this country who always takes his visitors to see the man who packs the goods as they are sent out from the factory, because the spirit with which this man does his work is so inspiring.

No one sees that man's interest in his boxes of well-packed goods without being the better for it; no one would dare say his was groveling work. So I can show you teachers who would teach the most heaven inspired lines in a groveling manner; and, again, teachers who make the most homely task in all teaching a source of the truest delight. So the question is not what side of music must be taught in order to inspire children with a love for it, but

how shall we teach that, "Thought may kindle itself at the fire of living thought"? First—may I say it?—we must be honest. This means more to the music teacher than to most teachers. It is so easy to do showy work in music that has no educational value in it. To be honest we must often be content to allow the world to see the homely workday results of honest effort, rather than the gaudy apparel of superficiality. Don't misunderstand me, that I think honest effort never brings pleasing results (far be it for me to say such a thing); no, only that there are stages of all true work which are not pleasing to those who know nothing of that work, and, fortunately, few of the general public understand music sufficiently well to be pleased with either the foundation or framework of its structure. To reach the high aim we have set we must study the conditions under which we teach, and fit our work to the needs of the case. The teaching of music in the public schools is a vastly different matter than the teaching of music anywhere else, and if more supervisors of music realized this, and studied the best methods which are being used in teaching reading and arithmetic, we should make a long step in advance in the teaching of music. Then when teachers who have secured wonderful results with a singing class whose term was twenty lessons suggest that their plans should be adopted in the public schools, we should know why such plans are not practicable.

I have heard such teachers as these, and many of our best musicians, condemn the public school methods, when they were as ignorant of the needs of the public schools as you and I are of the needs of a great orchestra. But let us look well to our public school methods and see whether we are groveling, as they tell us, in the technicalities of music and forgetting that music is a language which is capable of expressing the highest emotion of the soul. Suppose we base our investigations upon this fact, "Music is the language of the emotions." Music, then, has its alphabet, its notation, its literature and its history. Suppose it should be advocated that teachers are too technical in their teaching of the English language; that so much time, spent in childhood, on learning to read and spell and write, is deadening to the soul, and that this part of the work should be dropped and the time should be given to the inspiring work of reciting and hearing recited the great poems of the masters.

Suppose that the children of the public schools should be formed into large classes and the finest readers of the country should be secured to teach them in a body by this method; how long, even under the most favorable circumstances, do you think this plan would continue to be inspiring and enjoyable? For twenty lessons? Possibly.

But now ask the other question. How much of the English language do you think the children would know at the end of this time, or at the end of ten years of this kind of teaching?

Do you say, "nothing"? I do not agree with you, for this kind of work has its value, and I wish we had more of it, but to say that it can take the place of careful training in reading, writing and spelling is absurd.

But I hear someone say, "No one advocates such an absurd method for the teaching of music." Unfortunately, too many people advocate just this plan. Those who are ignorant of music say, "Oh, yes, let us have singing in school; I like to hear children sing, and they like it; but don't bother their poor little heads with notes; let them learn about notes from their music teachers." And the musician too often says, "Yes, let us have music in our schools; it is refining and elevating in its influence, but don't stultify the mind with technicalities; let the children sing; let them feel the beauties of the art, but keep the science out of sight." Then there are others of similar ideas, who tell us that the art should stand first and foremost, and that the uninteresting and difficult matter of learning to read notes should be so surrounded and covered with the beauty of song that the child never sees any of the framework of the structure he is rearing. To my mind all these ideas are as absurd for teaching music as they would be in teaching the Eng-

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lish language. In the first place note reading is neither difficult nor uninteresting; on the contrary, it takes far less ability on the part of the teacher to make a lesson in sight reading interesting than to teach a rote song. The only means left for teaching music without sight reading is rote singing. To teach music well we must not forget that it is an art, and that the more our pupils can hear of it in its highest and purest forms the better. But we must also remember that the man who grows up without a knowledge of the alphabet of the language he speaks is sadly handicapped on every hand.

How much of Shakespeare, or even of Tennyson and Whittier and Longfellow, of George Elliot do you think a man could appreciate if he could not read them himself? Do you say this is not a parallel case? Possibly not, for I will acknowledge that the man who has a cultured mind and who has heard all the great symphonies and sonatas, the great oratorios and operas, hears music more intelligently than the unlettered man could possibly hear Shakespeare. But that he would hear still more intelligently if he could read music himself no one can doubt.

Many schools have tried the plan of singing every day; in fact, there are few schools in the land where song is never heard, and yet what is the state of the intelligence of our concert going audience? How many can judge of the quality of a musical composition when they hear it rendered? Have you heard the verdict of the college men as to their difficulties in teaching the literature and history of music? Of one accord they say: "If students entered college able to read music at sight, our results would be not only educational, but most satisfactory." Suppose the time spent in song singing, in the public schools, were devoted to learning to read music, what would be the result? I have had the extreme good fortune to have taught fifteen years in the same school, so I can tell you some of the things that can be accomplished, for I have seen the same child through his nine years in school, then take his place among the music lovers of the town, able to read any music, appreciative of good music, intelligently critical of unworthy music. I have seen the talented ones go on with advanced study of music, with clear heads and lively interest. I have taken voices to train, after this work, to find them fresh and flexible, and so much more responsive to training, that a year's work was better than two with other pupils. I have seen the delight and interest with which these pupils take up the study of great choral works.

Perhaps you say that I have had unusual advantages. Possibly, in some ways, but, judging from the other normal schools in the State, my advantages have been what I have made them. The children sing songs for ten minutes during their morning exercises; then a sight reading lesson of fifteen minutes every day; and as ours is a normal school, this sight singing lesson is always given by an inexperienced teacher, and at least half the time by one as yet quite untrained.

If the results I see here can be reached when the aim of our work is the training of teachers, and the children must often be sacrificed for the good of a young teacher, it seems to me that even better results ought to be secured in the public schools, where the supervisor has a regular corps of experienced teachers through which to accomplish his results. And that this is the case I know from many towns in which music has been regularly taught for a term of years.

While the artistic results are not what they should be in many of our schools, we must realize that the practical must always come before the artistic. If every grade teacher in the public schools could read music we should be far on the road toward higher artistic results with the pupils, for work in music with children is never limited by the ability of the children; the limitations are always made by the ability of the teacher. So if sight reading were taught in all our public schools all the regular teachers of the schools would eventually be music readers. Having accomplished this in early years, all who had any

talent would have advanced musical culture in high school and college. As teachers become more proficient the grade of work accomplished by the pupils grows higher. So from whatever point we view the matter, sight reading is not only an important, but a most necessary step in musical culture, and the higher our aim the more necessary becomes this foundation for all real progress in the art. Let us not scoff then at the technical work which some teachers do so well, even though their knowledge of music as an art be sadly limited, but realize that if we build well we must have a secure foundation, and that the ability to read music is as truly the foundation of musical culture as the ability to read English is the foundation of literary culture among all English speaking people.

JULIA E. CRANE.

POTSDAM, N. Y., July, 1899.

### The Waltz and Strauss.

VIENNA, July 1, 1899.

DAWN was tinting the housetops of the Austrian capital. It was the morning following a dance and reception at a foreign embassy. Beauty and her escort had been revelling in the deliciousness of the waltz, such as the Viennese only know how to give it life and fascination. Handing her cloak to her maid, the handsome woman of Francis Joseph's court looked tired with the languor of satisfaction.

"Madame," spoke the maid softly, "do you know that Herr Strauss is dead?"

Her mistress looked doubtfully at her attendant for a moment. Then, as the maid left the room quietly, she could hear sobbing from the apartment which she had just vacated.

When, some weeks since, the news spread throughout both hemispheres that the waltz king was dead, it proved a matter of regret to all lovers of music, and especially to those who find in the gyrations of the dance a solace from the cares and drudgeries of every-day existence. But to know what the passing of Johann Strauss meant to Vienna and its residents one would have had to be among them when the announcement of his death came. It was not only a personal loss to the Viennese, but a national one as well. The waltz was virtually the national hymn of the country. Its origin, its perfection, the famous family whose name is linked indissolubly with the fascinating dance, the very gaiety of the subjects of Francis Joseph, make the death of Johann Strauss a loss from which it will be many days before Austria will recover. When, as in the case of the handsome daughter of Vienna, tears took the place of smiles, as the announcement came that the waltz king was no more, it was but one illustration in many showing what Strauss and his genius meant to her city and to herself. It was the fittest tribute the renowned

composer could have asked for. And the story is still going the rounds of the clubs, for the Viennese are emotional as individuals and as a people. When the maid talked out of school she could be pardoned on the score of feeling, perhaps, as did her mistress.

With the death of the great composer the famous waltz king dynasty virtually becomes a part of history, for the remaining member of the family, Eduard Strauss, never attained the eminence of his brother, whether as conductor or composer. The others, father and son, were the "real" Strauss. Johann, the elder, it was who first gave the world an inkling of what grace, what joy, what poetry, almost, the waltz contained. But to understand it so, Vienna is the only place on earth which can tell in living language what Strauss meant it should tell, and for that reason Johann Strauss the elder has been called the father of the waltz.

It is a mistake, however, to think that the waltz from time immemorial has had its home in Vienna. Nor should it be taken for granted that Vienna is the place of its birth. On the contrary, it was only as recent as Lanner's time and that of Strauss, Sr., that the waltz attained to citizenship in the capital of the Austrian Empire. And it was left for the son of the original Johann Strauss so to perfect the dance as to introduce it in all countries as one of the most fascinating of dances extant.

The history of the waltz teems with interesting details. In the beginning of the present century scarcely any other dance but the minuet was in vogue in the city of the "Dona." Then came the "Deutsch" and the square dances. The first traces of the waltz as a dance of society were visible in 1787, however, and the circumstances surrounding it are very unique.

It was the year of Vincenz Martin's opera, "Una Sosa Rara," later on known under the name "Lilla; or, Beauty and Youth," and the Viennese were at once captivated with the excellence of the performance and its personnel. The opera at one step took the place of Mozart's "Figaro's Wedding," which had been one of the chief attractions. It was especially the dances which took the playgoers by storm. Four people dressed in black and red danced in Martin's opera the first "valse" ever seen on any stage or in a ballroom. Mozart had to step aside for this new idea in terpsichore. Then came the imitation of what had been delighting the Viennese, from the auditorium point of view. Society took up the fashion, and being named "sosa rara," from the opera of that name, it scored an immediate success. A short time following it was heard in the Vienna ballrooms under its new title, the Vienna waltz. It was a somewhat slow, graceful and altogether delightful improvement upon what till then had been the customary dances.

Who among the German-Americans, and for that matter

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the native born as well, have not heard of "Ach, du lieber Augustin"? That waltz melody had its origin during the time when the waltz first became popular in Mozart's time. The reason why it has been brought down to date is simply because originally there was attached to it a text which was full of pointed sarcasm, and with satirical intent. It is the same waltz form which Weber so splendidly copied in the peasant dance of his "Hunter's Bride." Later on Weber gave it even more beauty by his "Aufforderung zum Tanze" ("Invitation to the Dance"). He made the waltz more brilliant, more energetically characteristic of what such a dance should be.

Then came Joseph Lanner and Johann Strauss. The new waltz melodies which they composed, the orchestral accompaniment which they created, so to speak, the magnificent conducting of the dance, which until then had been taken half in jest—this was what led to the creation of the Vienna waltz in its present form.

Born about the same time, Lanner in 1800 and Strauss in 1804, both of them Viennese to the core, it was Lanner who first organized a string orchestra, which drew its clientele from among the public in the summer gardens. Lanner was the leading violin of what then consisted of a quartet, and when the orchestra was enlarged Johann Strauss was taken in as the leading man. Lanner and his concertmaster soon became fast friends. They shared good and bad luck, and this friendship was even extended so far that they took turn about wearing the same good coat when times did not allow such a luxury as a good coat apiece. During the first years of their connection it was Strauss' duty to carry the plate from table to table and gather in what the music lovers thought willing to contribute. It was an existence, as Strauss has frequently told, which all his later triumphs could never surpass. The Bohemian life which he then led was the quintessence of artistic existence; so he has often expressed himself.

Strauss was a brilliant violinist, but his instrument was as bad as his playing was excellent. To buy a new violin was out of the question. It was all they could do to get enough to live, and then it occurred to Strauss to try another expedient. From one of the tables he one day lifted a glass half filled with beer. This he poured through the f holes. For a while this seemed to give the instrument new life, but its lease was short, for one fine day the whole business went to pieces. The glue could not take kindly to the damp interior and refused any longer to hold together. Somehow Strauss managed to get another violin.

Lanner had already been favorably known as a composer of dance music when Strauss also began to write waltzes. For the most part these first efforts were produced with the well-known Lannerian name as hall marks. But this did not prevent them from being just as well received at the genuine ones.

To be candid, the two composers did not trouble themselves beyond measure as to what kind of music went into the composition of their dances. The whole thing was to find something catchy, and it is remarkable with what prodigality these catchy ideas came to them. It very frequently happened that the program for the evening contained a new waltz which that very morning had not even seen the first beginning. Not a note had been thought out. But when the orchestra assembled at last in the composer's home, during the forenoon, then work began. Just as soon as the composer had written the first part of the waltz others of the musicians took a hand in the proceedings. The instrumental part went hand in hand with the birth of the new waltz which was to captivate an expectant audience in the one or other open restaurant. Then came the rehearsals. Corrections and improvements were in order, and when that evening the waltz was launched it was received with storms of applause. It was an artistic ovation, both to the composer and the public which appreciated it.

It was not long, however, before Strauss and Lanner had to dissolve partnership. The indisputable genius of the former craved air and light of its own. But even when they were brought into the closest opposition to each other

in their identical vocation, they never bore ill-feeling. Even when Vienna became divided into two rival camps, the Lannerians and the Straussians, even then the cause of all this excitement proved undisturbed, and only smiled a knowing smile. And to know what this antagonism of the adherents of each camp really amounted to it would have been necessary to bear personal witness in order to realize. It was little short of fanaticism, as it concerned the followers of Strauss and Lanner.

There could be no doubt, however, that when once alone Strauss' popularity ascended rapidly. Here was a new star in the beloved terpsichorean firmament. His was music worth listening and dancing to. His divine melodies, as the people called them, were enough to set the world topsy turvy. And then success of Strauss was established.

In the meantime Strauss had married. Himself the son of a restaurant keeper, true to the traditions of his family, he married the daughter of a man in the same line. The young woman was said to have been a beauty in her time. A large family resulted, among them Johann, Joseph and Eduard.

Already while very young Johann, Jr., evinced a striking aptitude for music. It was beyond doubt he had inherited his father's genius, and that a brilliant career was his if he should follow in the steps of his sire. But the old Johann Strauss would hear nothing of it. Johann should not become an artist with starvation as his end, as he himself had often seen the dread monster staring in his face. Frau Strauss did her best to persuade the husband, but to no avail. With might and main he stood opposed to this move, and when the worst came to the worst the quarrel between husband and wife led at last to divorce. It was the only thing in the career of the famous composer which later on caused him compunction. But while he lost wife and son and friends besides, at the time when the agitation was on, the severance of family ties only aggravated his resistance. He could not understand that what he had endured with such equanimity might be endured as well by his eldest son, even should such a condition ever confront him.

When eighteen years of age Johann Strauss, Jr., got together his first orchestra and made ready for his first public concert. Vienna was on the tiptoe of expectation. It was an event which was to decide whether genius really had been transmuted and whether genius and sober-headed conducting would go hand in hand. The hour arrived for the concert. All that was music loving in the music-loving city of Vienna rushed to the concert hall. But strange enough, with their inherent love of partisanship, two rival camps had once more met in opposition. This time it was the old Straussians and the new Straussians who were to measure swords. But the battle was decided even before the contest had begun almost. No sooner had Johann Strauss, Jr., played a couple of his own compositions than the house shook with applause. The followers of the old man, it is true, did not seem inclined to take the matter in the best of spirits, but when Johann immediately afterward raised his baton, and with all the grace and suavity at his command struck up for the "Lorey-Rhein Klaenge," his father's most beautiful composition, then even the opposition had to capitulate, and, whether they wanted to or not, joined the jubilant enthusiasm which took possession of the listeners. The waltz king's son was crowned the worthy crown prince of his father.

The next day one of the Vienna wits, famous at that time, wrote as follows: "Good night, Lanner! Good evening, Strauss, Sr.! Good morning, Strauss, Jr!" How much these few words signified to the dancing world!

To speak of Johann Strauss' op. 314, "On the Beautiful Blue Danube," would be reiterating what all the world knows. This waltz is now the national Austrian popular air. As a waltz it is the dance of dances. Making his debut in 1844 he succeeded his father as conductor of the Vienna Imperial Opera House, from which post he resigned in 1870 in order to give his entire time to composition. To Americans he is principally known by his comic operas, "The Merry War," "The Queen's Lace Handkerchief," "Prince Methusalem" and "The Gypsy Baron." In 1872

he visited the principal cities in the United States and appeared at Gilmore's Peace Jubilee, where his conducting of his own compositions proved one of the eventful episodes of the concerts. His success abroad, whether in the south or the north of Europe, was one progress of triumphal acknowledgment. Hans von Bülow, Mendelssohn, Meyerbeer, Cherubini, Wagner, all paid tribute to the Strauss waltz.

And now virtually the last link in the chain has broken. Eduard is also a musician and a composer of some note, but he can never attain by considerable what his brother Johann managed to attain. When the son was named after his father it was more than name which was carried down to posterity. It was genius which made Johann Strauss, Sr., and Johann Strauss, Jr., appear alike in the eyes of the world. And so, when that other morning that handsome woman fresh from the ball paid her silent tribute to one who had been responsible in part for her enjoyment of the night before, it was a tribute paid by thousands and thousands not only in Vienna, but throughout the civilized world. The famous phrase, "The King is dead, long live the King," could find no application when Johann Strauss died.—Sun.

#### Madame Tealdi's Recital at New Haven.

The recital given recently by the pupils of Madame Tealdi, at her studio in New Haven, Conn., was a pronounced success in every way, and was largely attended. These recitals of Madame Tealdi have now become quite famous, both in New Haven and New York, since they are known as most artistic occasions. Hamilton Jaffray, of New York, appeared at the New Haven recital, he being one of her advanced pupils of this city. He was well received. His voice is a magnificent baritone, under good control, and he promises to become a successful singer. The singing of the Misses Parmelee, Hempstead and Stiles was welcome, while the work of Miss Barnes was exquisite in its tone coloring and purity of intonation. She has appeared previously in New Haven, and each time to fine advantage. Following was the program presented:

Greeting .....	Hawley
Non Giova il Sospirar .....	Donizetti
Little Wild Rose .....	Hoffman
Brindisi, from Robin Hood .....	De Koven
Canzoncina .....	Roma
My Rosary .....	Nevin
Sweet Bunch of Daisies .....	Owen
Du Bis Die Ruh .....	Schubert
Hark! Hark! The Lark .....	Schubert
Ave Maria, Intermezzo .....	Mascagni
Come Where the Lindens Bloom .....	Buck
I Will Lay Me Down in Peace, from the Triumph of David .....	Buck
Chansonette, from The Three Dragoons .....	De Koven
Cavatina, O, luce di quest Anima .....	Donizetti
Slumber Song .....	Smith
Blue Bells .....	MacDowell
Thy Beaming Eyes .....	MacDowell
Because I Love You, Dear .....	Hawley
Cavatina, Ernani involami .....	Verdi
	Miss Mary Parmelee.

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TECHNIC and NOTATION, by JOHN W. TUFTS, is a work of standard value, and certainly one of the most important upon these subjects that has ever been published. It is a book of 106 pages, large quarto, well gotten out. Price, \$1.25.

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CINCINNATI, July 15, 1899.

THE Baker Opera Company is offering a strong attraction of light opera during the hot months at Chester Park. Yet it is not altogether light opera, when such an old-timer and yet ever popular opera as "Martha" can be respectfully mounted and staged and creditably sung. It is certainly the best summer opera that has been given in this city for years and reflects much credit upon the taste, judgment and business qualifications of Manager Baker. Among the principals in the cast are to be mentioned Miss Norwood, as Martha; J. K. Murray and James Aldrich Libbey alternating as Plunkett, Tom Green as Lionel, and Robert Lett as Sir Tristan. The choruses have been well trained, and the presentation of the operas in the summer repertory is altogether such as will be an inducement to the best musical people of the city and suburbs to extend a liberal patronage.

\* \* \*

Dr. S. A. Hageman, whose Just Intonation Piano has been extensively mentioned in THE MUSICAL COURIER, has hit upon another important improvement in his instrument by means of which many objections will be removed. This invention makes the entire key changing mechanism into a single pedal, operated by electrical action.

The necessity of such a mechanism was suggested to him by William Sherwood, the distinguished pianist, during his recent attendance on the M. T. N. A. convention. Mr. Sherwood gave the piano his unqualified approval.

J. A. HOMAN.

**Oscar Ehr Gott.**

FAVORABLE CRITICISMS OF HIS SOLO WORK AT THE GOLDEN JUBILEE SAENGERFEST.

Among the soloists who left a good impression at the late Golden Jubilee Saengerfest in Cincinnati no one deserves to be more prominently mentioned than Oscar Ehr Gott, baritone.

Mr. Ehr Gott is a young American singer, of whom his native city has every reason to feel proud. He has a glorious voice, and he knows how to use it. His first important outside engagement was at the last Indianapolis May Festival, where, upon short notice, he took Dr. Carl Duff's place, whom sickness at the last moment prevented from attending. Few American singers have a better future before them than has Oscar Ehr Gott.

The criticisms of his work at the Saengerfest will speak for themselves:

Mr. Ehr Gott sang the aria, "An Jessem Tag," from "Hans Heiling," and "O du, mein holder Abendstern," from "Tannhäuser." Mr. Ehr Gott's voice showed more volume and penetrating power than that of any other soloist during the fest. It has both virility and musical quality. It is a rare combination of lyrical and dramatic endowment. To the "Hans Heiling" aria he imparted unmistakable dramatic fervor and an interpretative faculty that was carried through its every fibre.

Such roundness and fullness are seldom found in a baritone voice, and he measured it against the capacity of the hall with complete success. His reading of the "Abendstern" was finished and poetic. There was a dreaminess in his interpretation which suggested the entire scene of Wolfram—tender and deeply thoughtful, without being sentimental. Mr. Ehr Gott was recalled several times and overwhelmed with applause.—Cincinnati Commercial-Tribune.

After this immense success the soloists took their honors with

**MME. WIENZKOWSKA,**

Sole and principal assistant of CONCERT PIANISTE, Leschetizky, in America, intends this Summer to remain in this country, and will receive a limited number of pupils at her summer residence. For full particulars, address until June 1, 147 West 82d St., New York; after that time 31 Niles St., Hartford, Conn.



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MANAGER

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ANN ARBOR, Mich., June 30.

THE first weeks of June are very busy and interesting weeks in Ann Arbor, not only because of the stir and rush of closing examinations and commencement preparations in University circles, but also because the University School of Music has in the last three years asserted its right to a share of the general public interest. Certain changes in the plans and methods of the school and in its teaching force have drawn the attention of all the musical people in the city to the school, and have led them to espouse either the one or the other side with more or less enthusiasm.

Ann Arbor is fortunate in possessing many true lovers of music and art. The great University, with its 3,000 and more students, offers an immense missionary field to those who believe in the ennobling influence of the arts upon the young mind, and to some of these music lovers there come dreams of a great music school and a day when Ann Arbor will be as famed for its work in music as for its University. Some of the more enthusiastic even dream of the music school becoming an integral part of the University, and this plan, I understand, has some adherents even on the University side. To my mind the plan and scope of university work can never include the purely technical teaching of instrumental music, but the theoretical, historical and philosophical aspects of the art can become with the greatest propriety a part of a university curriculum. The foundations of such a department of music Professor Stanley has already laid, and the University of Michigan is one of the few universities in this country possessing a rational department of music. The technical school of music can be best developed outside of the University, but under its walls. It must stand on its own bottom, and having acquired a healthy, independent growth will help the University as the University will help it. From the financial side much could be urged against such a scheme. A State university already crippled in its housekeeping cannot with wisdom add to its housekeeping expenses, and the School of Music, if it does not pay when standing alone, will not be any the more likely to be profitable as a part of the University.

But I am confident that the school can attain the development desired, if the directors are able to carry out their wise plans concerning the new members admitted to the faculty.

The department of violin is at present without a head, and there is an opportunity for some enthusiastic and conscientious young artist to do what Mr. Jonás has done. The atmosphere of Ann Arbor is that of work, work, work. To the young artist with aspirations there could be no greater stimulation than the life in this little city, which is University and nothing more. He would be obliged to work in spite of himself, and if he possesses powers of organization there is much missionary work to be done in the direction of chamber music and orchestral work, both of which things we sadly need. Mr. Van Oordt, of Chicago, and Mr. Yunck, of Detroit, have been mentioned for the place, but the appointment has not yet been made.

The first of the June concerts was the final faculty concert, given on June 1.

Frieze Memorial Hall was crowded with an enthusiastic audience, and the pupils of each performer were out in force to give their teachers a full meed of applause. Each one was recalled many times. Technically, the work of Mr. Jonás and Miss Von Grave, on two pianos, was the most interesting and important feature of the concert. These two artists again justified all that has been said of their technic.

Mr. Lamson and Miss Bailey had sung in "The Messiah" in Saginaw the night before, and were somewhat out of voice after the railway journey. Mr. Lamson sang his selection with excellent taste, and responded to the vigorous encores with Nevin's "My Rosary," which was sung with much feeling. The audience received it with

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great pleasure. Miss Bailey sang the Wagner "Traume" with very good method and taste, but her second number was received with greater warmth. Mr. Zeitz played unusually well, and on the whole the concert was one of the most successful of the year.

The music school sent out three graduates this year. That the number of graduates is so small in proportion to the number of students is in itself an evidence of the thoroughness required, and that the diploma of the school has some meaning.

The first graduation recital was given June 2 by Miss Fanny Louise Young, of Vicksburg, Mich. Miss Young is the most promising vocalist the school has sent out. Her voice is not big as yet, and the upper register is weak and the high tones are apt to be clouded, but she sings with much feeling. Mr. Lamson's careful training was very evident in her performance, and she sings with the same good method and taste which characterize all of his work. The solo work at the baccalaureate sermon was also undertaken by Miss Young, and her performance before the large audience of nearly three thousand was most creditable to the young graduate.

Miss Minnie Lucile Matern, of Sandusky, Ohio, was the graduate of the violin department. She made the mistake of playing with her notes, and the rule which holds in the other departments that graduates must play their final recital from memory was not adhered to here. The Ries Suite and the Bach Air were well played and showed the possession of true musical feeling on the performer's part. Her tone is good only in the slow movements, and all high notes and rapid passages were squeaky. Nevertheless, the performance was very creditable, but the violinist has still much to work for in the way of tone production.

The piano graduate, Miss Virginia May Fisk, of Ann Arbor, played a program that showed the most thorough training and very conscientious study on the pupil's part. It was played from memory, and there was no slip. Miss Fisk is not very strong muscularly, but her tone is clear and firm, and her work with the left hand excellent. The whole performance was highly praiseworthy. The orchestral part of the Mendelssohn Capriccio was played Mr. Renwick upon the organ, and in this number Miss Fisk showed excellent ensemble qualities. She has been engaged as assistant in the piano department for next year.

The pupils' recital of the vocal department was given on the afternoon of Friday, June 9.

A recital of the pupils of the vocal and piano departments was given on Monday, June 12, but I was not able to attend or to secure a program.

The music of Baccalaureate Sunday was the final event of the musical year. In addition to the solo work of Miss Young a selected choir from the Choral Union sang the anthems, Mr. Renwick played the organ, and Miss Matern played a violin obbligato to Miss Young's solo. With the last week of June came the exodus, and Ann Arbor re-

mains deserted and dead until next October. Then we are promised the best musical year we have yet had, and negotiations for special attractions for next year's concerts and festival are already under way.

The greater part of the University faculty will spend its vacation in Europe, and a large number will attend the Bayreuth performances. Mr. Jonás and Miss Von Grave sailed for Europe on the 28th. Just before leaving Ann Arbor their engagement was announced. Miss Von Grave will visit Mr. Jonás' parents in Brussels and after visiting Bayreuth will spend a portion of the summer with Carriño in the latter's summer home in the Tyrol. Mr. Lamson will also spend the summer abroad.

Hermann Zeitz has resigned his position as teacher of the violin in the music school.

The latest news from Professor Stanley is that he is improving in health and will return in September.

A. S. W.

#### Late News from Chicago.

[By Wire.]

CHICAGO OFFICE OF THE MUSICAL COURIER, July 17, 1890.

THE hundred dollar prize for the best violin and piano sonata offered by Marteau has been awarded by the Paris jury to Henry Schoenfeld, of Chicago.

Jakobowski's new opera, "Tarantella," produced tonight at Studebaker Hall before a crowded house, great success, principals called many times. Chorus work in every respect unequalled since the company came here. Scenery and staging could not have been excelled. Chief successes gained by Stewart, Millard, Roberts and Moulan. Triumph for Conductor Steindorff and Stage Manager McCoolin. The opera is expected to fill the house for weeks.

FLORENCE FRENCH.

#### Charles L. Young's Enterprise.

Charles L. Young, the energetic manager, has just returned from a visit to the West, where he made some important connections. He opened an office in Chicago and appointed representatives in several other cities. One of Mr. Young's agents in Europe cables him that he has closed contracts with a number of artists. These, together with the ones now on his list, constitute a formidable array. During the next season Manager Young will undoubtedly prove a vital factor in the musical movement in America.

ALVES.—At Barsinghausen, Hanover, Germany, on Friday, July 14, Carl Alves, of New York, beloved husband of Kate Nuffer Alves. Notice of funeral later.

[PAPERS READ AT THE RECENT CONVENTION IN CINCINNATI.]

#### THE IMPORTANCE TO AN ORGANIST OF A THOROUGH KNOWLEDGE OF VOCALIZATION.

I T is well that the subject assigned to me was not put in the form of a query, for I should have felt tempted to answer in a query: Should a surgeon know anything at all about medicine? Some would say it is only by following special lines that great efficiency is gained in any one.

Would a surgeon's hands move any the less skillfully in the effort to save limb or life because of his knowledge of medicine that enables him to relieve the suffering of his patient? The most successful man in any profession or calling (that is, successful in the truest, honest sense of the term, and especially in the way of usefulness) is he whose education has followed, as far as possible, all lines of study that bear, directly or indirectly, on his own special line.

An organist is so far from being an exception to this general law that the sphere in which his work places him demands the broadest education, in both the vocal and instrumental field, from the knowledge of the voice to the possibilities of an orchestra. This is not saying he must be an expert in both, but must have practical knowledge regarding both.

Now as to the subject set for special consideration—"The importance to an organist of a thorough knowledge of vocalization"—that importance cannot be overestimated. One side, a commercial side, perhaps the least important, presents itself as being the means of increasing his income; because of all the various branches of the musical profession, the organist (whose income as organist is never princely), more than any other, perhaps, is obliged to supplement by some other form of work.

But still more important is the responsibility for the handling of the voices under his direction, if he be a choir-master. No doubt a great many organists ignore this responsibility, having no regard for the voices, and thus it is that so many voices are ruined in choirs. In fact, in many places it has come to such a pass that vocal teachers are compelled to forbid their pupils singing in choirs, whether paid for their work or not, until they have learned to care for their voices themselves.

This responsibility is greater than is generally recognized. How many voices are ruined constantly in this way? The tender boy's voice is compelled to undertake the work intended for mature voices. A knowledge of vocalization, on the part of the organist, would not only save the voices, but vastly improve the quality of tone of the singers, for if they make disagreeable tones he could

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tell them how to improve them, and this would keep the singers interested more closely, in addition to a great saving of labor, time and fatigue, making the work easier for both organist and choir.

And knowledge of vocalization, and of the voice in general, implies vocal phrasing, which is the model for all phrasing. All instrumentalists should learn to "sing" on their instruments, understand the laws of vocal phrasing, and apply them to their instrument. With such knowledge an organist will get better work with less expenditure of effort, to say nothing of the quality of the musical work, than is generally understood.

There is everything in favor of an organist having a good knowledge of the voice and its right use, and it would indeed be difficult to overestimate the importance of this, or to find one unfavorable argument.

W. S. STERLING.

#### THE PHILOSOPHY OF RELAXATION.

In these days of rush and excitable haste in all departments of human life, and when mind and body are strained to the utmost in the struggle to progress, on being asked to speak on the "Philosophy of Relaxation," one feels like answering, "But I must relax somewhat from this strain in order to philosophize." Now, in stopping for a moment to consider these terms, "philosophy" and "relaxation," one fears to attempt to define them for fear of being called to order by some philosophical critic, or by some critical philosopher, and such care has to be used in the selection of words and phrases to express one's ideas, lest a wrong impression get abroad, that one hesitates going into print. Yet if everyone refrained from putting forth his ideas and experiences entirely, the world would be much less wise and little headway made in any direction.

The round table discussion of these various topics for today is a far more commendable way of getting at the truth of any subject than is the presentation of any one long paper, no matter how carefully prepared, so only a few thoughts will be here offered, crude as they are, with the hope that they may be developed through the discussion to follow.

What do we mean by philosophy? Plato tells us that "a philosopher is one who apprehends the essence or reality of things, in opposition to the man who dwells in appearances, and the shows of sense." A modern writer says that "philosophy has become another name for mental quietude"—a very necessary condition in vocal study.

There is a thought in both statements that may be pertinent to the subject.



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The philosophy of relaxation we might define as being the finding of the real method of avoiding erroneous action, especially in connection with voice culture; or to describe relaxation in one brief phrase, we should call it reposeful action, not lifelessness or absolute inaction.

There are but two conditions in the kingdom to which we belong; one is life and growth, the other is decay and death. Wherever there is correct, normal life, there is correct growth. There is no such thing as standing still in life. For instance, a plant cannot stand still, although it may appear to do so; it either grows slowly or dies slowly.

This is also true of the human voice, for it also cannot stand still. It can have but one real, correct growth, which must be in accordance with the laws of nature and life, and this one real, correct growth implies correct use and action. If a voice have wrong action, it has wrong growth, and wrong growth is a step toward decay.

We all know too well that the wrong action of the vocal organs will cause decline and ultimate ruin of the voice.

Real growth depends on correct action, and correct action must start from relaxation or reposeful action, and continual use of any muscle with this reposeful action will bring about growth and strength of the same, as a natural law.

To whom should we look for correct action in any organization? To the head, most certainly; so also with our body, the head must be the engineer and controller of the whole. We must get the mind to work first, for with it we philosophize, consider all things; and by educating the mind as to the correct laws governing our various members, we can then through the will power train these members.

Many mistakes are to be seen on all sides by people trying to educate the muscles and thereby train the mind, a lamentable mistake, and in this way no real growth is to be seen. In all phases of life work is necessary to get a correct mental conception of what is to be done before correct physical action can be hoped for.

W. S. STERLING.

#### Leonora Jackson.

Leonora Jackson, the distinguished young American violinist who won the Mendelssohn state prize of 1,500 marks, will tour America next year. Two of the many press notices are here reproduced:

#### LEIPSIC GEWANDHAUS CONCERTS (UNDER NIKISCH).

The gifted violinist Miss Leonora Jackson, from London, had elected to play the exceedingly difficult Brahms violin Concerto. In the beginning the anxious, doubtful question arose whether the young lady would prove capable of so colossal an undertaking. But at once, after the first few strokes of the bow, it was evident to all that in Miss Jackson a violinist of the first rank was upon the platform who not only puts all her lady rivals deep in the shade, but can safely compete with most men virtuosos. Violinists as a rule avoid the Brahms Concerto. He who does not play the work in highest perfection makes of it an incomprehensible, unenjoyable caricature. Miss Jackson revealed to us its entire beauty. The playing of this artist is characterized by great artistic earnestness. She handles the bow with astonishing ease and mastery, and when necessary with powerful energy. Her tone has not yet gained that fullness which is possessed by the great master of the German school, but it is very near that goal. Her technic, on the other hand, is infallible. Even in the most difficult passages in octaves, in runs and in tenths

the purity of intonation was never once impaired. On the other hand, she charmed us by her soulful playing, the nobility and tenderness of her expression, alone by virtue of which the whole impressive grandeur of the Brahms Concerto was revealed. In a word, Miss Jackson possesses the complete and unlimited mastery of her instrument. With her ability nothing more is unattainable.—Tageblatt, Leipzig.

#### THE PHILHARMONIC SOCIETY.

The Philharmonic Society have now got to work. They opened their new season—the eighty-seventh in their history—at the Queen's Hall last night with a program that was wholly familiar. \* \* \* It was gorgeous, superb, nothing less. \* \* \* If Miss Leonora Jackson had selected a violin concerto that was less hackneyed than that she played, by Mendelssohn, one could not have found any other expression than these to describe her performance. And that was so fine, so remarkable for dignity where opportunity served, for grace and artistic excellence, that her choice can easily be forgiven. After each movement, and especially after the second, the audience showed their appreciation with splendid warmth. The concert, so far as regards its soloist, was a veritable triumph for youth. The soloist is one of the finest players of her respective instrument in the whole wide world—of that one may be perfectly certain.—The Globe, London.

#### Elsa Ruegger.

A lot of space could be taken up with the records of the many gratifying successes of Elsa Ruegger, the 'cellist, who will be under Victor Thrane's management next season. Here are a few more:

Elsa Ruegger has become an excellent 'cellist. Her technic is of rare soberness, her tone strong, without ever, in the struggle for grandeur, becoming rough or ignoble. The whole style of her playing is of wonderful smoothness; genuine warmth and sound musical feeling enable her to keep it smooth; it is only where these fail the sharp points, the violent means of expression require to be used. Lalo's D Major Concerto appeared in Fräulein Ruegger's hands like music.—Börsen Zeitung.

Fräulein Ruegger's performance proved that she has conquered a place among the best representatives of her instrument. Her technic is exceedingly brilliant and reliable, her tone not great, but sympathetic, and her execution thoroughly musical, although perhaps a little too retiring. We receive from the modest appearance of the young lady in presence of her astonishing performance the impression of her wishing to say: "Excuse me doing all this; I don't know how it happens." It is to be hoped that the further successes which Fräulein Ruegger doubtless will win will not destroy this charming modesty, which so well fits the young lady, and which is found in so few. Is it necessary to say that the public overwhelmed the artist with applause?—Allgemeine Musikzeitung Lessmann.

Elsa Ruegger, the seventeen year old 'cellist, who has been named so often of late, and who introduced herself with such success in an orchestral concert in the Philharmonic some weeks ago, has had the honor to display her art before the Imperial pair. On Easter Monday the Empress and the three eldest princes heard the young 'cellist in the Royal Schloss, and give honorable recognition to her talents, and last Saturday Fräulein Ruegger was again summoned by the special command of the Emperor. The improvised concert was extremely successful for the young lady. After the performance of the "Abendlied" of Schumann, the "Moment Musical" and "Du bist die Ruh," by Schubert, and, by particular request of the Emperor, the Air from Bach, the Imperial pair gave to the happy artist gracious expression of their thanks and recognition "for the great pleasure" she had given them. The Emperor repeatedly pressed her hand, and remarked, jestingly, that he envied her her noble art. In remembrance of the concert the Emperor gave to Fräulein Ruegger a splendid brooch, with the imperial W and the imperial crown in brilliants, rubies and emeralds.—Lokal Anzeiger.

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